LE BEAU MONDE,

AND

MONTHLY REGISTER,

FOR SEPTEMBER, 1809.

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1. A whole-length Portrait of MISS BOLTON, in the Character of Ophelia, painted from Life by Mr. De Wilde, and engraven by Scriven.
2. A Plate containing Twenty DIAGRAMS of GALVANIC APPARATUS.
3. An Autographic Plate of the PISSASPHALTO SPRING.
4. A LADY and CHILD, in the FASHIONABLE COSTUME.
5. The Bassi Relievi on the East and West Sides of the Pedestal of the Statue of the DUKE of BEDFORD, in Russell-square.
6. MUSICAL PLATE.

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// LE BEAU MONDE,

AND

MONTHLY REGISTER,

FOR SEPTEMBER, 1809.

THE SIXTH NUMBER.

ORIGINAL COMMUNICATIONS.

ON THE CULTIVATION OF THE SUGAR MAPLE, THE ACER SACCHARINUM IN ENGLAND.

IT is rather extraordinary, when we consider the high degree of estimation in which the maple was held by the antients, their care in its culture, and the adaptation of its wood to their most costly furniture, that its abundant sap, so richly impregnated with saccharine juice, should have escaped notice; or if known, that it should not have been employed in domestic economy. It is true that the acer campestres, or *common maple*, is the one so highly celebrated by Pliny; but Mr. Miller says, that sugar may be extracted from every species of maple; and Dr. Lyster and Mr. Kay, actually obtained it from the acer pseudo platanus, or *sycamore tree*. The Highlanders in Scotland have long converted the sap of the sycamore into a pleasant beverage; and in the Philosophical Transactions, Vol. iv. page 917, Dr. Tongue asserts from his own experience, that one bushel of malt, brewed with the sap from this tree, yielded as large a quantity of good ale, as three bushels would have done with common water.

The extravagant fondness of the Romans for the wood of the maple almost exceeds credibility, and were it not so circumstantially related by Pliny, we might be tempted to doubt the excess to which it was carried. He describes it thus—" The maple is scarcely inferior to the citron, in the elegance and fineness of its wood. There are several species of it most wonderfully beautiful, especially the white, or French maple, which grows in Italy, by the side of the Po, beyond the Alps. One sort, the acer campestre, has a grain so curiously knotted and maculated, that from its resemblance it is called the peacock-tail maple."——" The bruscum, or knur, is exquisitely beautiful, but the molluscum is much more precious. Both of them are produced by knots in the trees, which are most intricately curled and marked with a variety of forms. Could trees large enough to saw into planks be procured, they would be infinitely more valuable than citron." In fact, imagination converted those lines and knots, occasioned

most probably, from some puncture, or blow the tree had received, into figures of birds, beasts, &c.; and in proportion to the number and correctness of these delineations, arose the value of the wood. Cicero possessed a table which cost him ten thousand sesterces; and one which had belonged to King Juba, sold for fifteen thousand sesterces. Mauritanus Ptolemous was the envied possessor of one still more valuable. This table measured four feet and a half in diameter, was three inches thick, and sold for its weight in gold! This expensive taste for tables, made of the wood of the maple, presents us with the explanation of a sentence often repeated, without its origin being known; for, according to Pliny, when those luxurious Romans used to reproach their wives for extravagance in dress or jewels, they are used to retort, and *turn the tables* upon them.

The maple is of the order and class Polygamia Monoecia, and there are ten species of it.

1st.—Acer pseudo-platanus, or sycamore tree; a native of Germany, and cultivated in Great Britain chiefly for its handsome appearance in plantations. It is of quick growth, and thrives luxuriantly in most soils. During the months of February and March, the sap rises so abundantly, that if an incision be made in the trunk, it will produce several quarts of sweet juice daily; which, as Dr. Willech informs us, when evaporated and clarified, yields a fine sugar, in the proportion of one pound from sixteen quarts of the sap.

2d.—The acer campestre, or common maple. This is the species on which Pliny bestows such high encomiums, and in the wood of which the ancients so anxiously sought for the bruscum, which contained the representation of birds and animals. Surely the caprice of modern taste has never equalled the folly the Romans were guilty of, in their excessive fondness of these figures, and the value they set upon them!

3d.—The Acer Regundo, or the Virginian ash-leaved maple.

4th.—Acer Phalanades, or Norway maple.

5th.—Acer Rubrum, or scarlet flowering maple. This tree grows plentifully in Pensylvania, and delights in a swampy soil. The wood is esteemed excellent for various purposes, and woollen receives a deep blue dye from the bark, which also makes beautiful black ink. The Canadians have long converted the sap of this tree into sugar; and Miller particularly mentions, that he has observed a sweet juice to flow from it in great abundance, whenever an incision has been made in the bark. The blossoms, which appear early in spring, are of a fine scarlet colour, which alone renders it worthy of a place in shrubberies and plantations.

6th.—Acer Pensylvanacum, or mountain maple.

7th.—Acer Tartaricum, or Tartarian maple.

8th.—Acer Monspassulanum, or Montpelier maple.

9th.—Acer Creticum, or the Cretan maple.

10th.—The acer saccharinum, by far the most valuable of all the species, and denominated in America the *sugar maple*, from the rich sweetness of the sap, which is easily converted into sugar. This tree is a native of North America, where, although it may justly contend with the sugar-cane for superiority, its virtues remained long undiscovered. It appears that the Canadians first procured sugar from the sap, part of which was usually sent to Rouen, in Normandy, to be refined. Miller gives directions how to raise plants from the Acer saccharinum, which he says are very hardy, and require no further care than to protect them, whilst young, from the depredation of insects, to which the peculiar sweetness of the young shoots, no doubt, exposes them. The growth and size of the trees must probably determine the time for commencing the extraction of the sap; but there is no reason to believe that they require many years before they begin to produce it, and as their growth continues for two hundred years, and they attain the venerable age of four centuries, neither the renewal of labour or expence will deduct from the profits. Plants of the sugar

ON THE CULTIVATION OF THE SUGAR MAPLE.

maple may now be procured from the nursery-grounds about London. It has been cultivated in the botanic garden at Liverpool for some years.

This tree may almost be termed the weed of the soil of North America, for it overruns that continent from Canada to Virginia, containing no less than fifteen degrees of latitude; in which length, the temperature of the seasons, as well as the nature of the soil, must materially differ. It has been asserted by an American author, that no less than three millions of these trees are annually destroyed in clearing the lands in the state of New York alone; and it is surprising, that so valuable an article of commerce should have escaped the observation of the American settlers for so long a time. Those humane advocates for the suppression of the slave trade, the Quakers, instituted a society, some years ago, for the sole purpose of bringing this most excellent and long neglected production of the earth to perfection; and it is undoubtedly owing to their efforts that we are at the present moment able to appreciate its value.

The infinite labour with which the sugar-cane is propagated, the barbarous traffic it occasions, and its being liable to receive injury from insects and unfavourable seasons, all point out the superiority of the maple, which is procured almost without cultivation, flourishes for four centuries, and requires no preparatory care before the sap rises. Each tree, without injury to itself, yields upwards of fifteen gallons of juice, which produces seven or eight pounds of sugar; and one man and two or three children are sufficient, during the time the sap runs, for the care of as many trees as will yield fifteen hundred weight of sugar. This sap has the additional advantage of being produced in the months of February and March, when there certainly is a cessation from the more important occupations of rural industry. Some few years ago, a Mr. Drinher, of Philadelphia, made sixty barrels of maple sugar, on his own estate, on the Delaware. He published a treatise on the best manner of manufacturing it: and a Mr. Pennington, who had been an eminent refiner in the West Indies, declared this sugar to be equal, in all respects, to that procured from the sugar-cane.

Several of these facts are to be found in Brissot's Tour through the United States of America, who, before he engaged in the sanguinary politics of France, which finally led to his disgrace and death, had devoted himself to those pursuits, which led to the interest and happiness of his fellow creatures, and entitled him to the name of a philanthropist. Speaking of the sugar maple, he thus expresses himself:—"Whenever there shall be found, from the North to the South, an ardent emulation to multiply this *divine tree*, and especially when it shall be deemed a sort of *impiety* to destroy it, not only may America supply herself, but she may also fill the markets of Europe with a sugar, the low price of which would ruin the trade of the islands in a produce, washed with the blood and the tears of slaves! What an extensive effect it would besides have were this tree to be naturalized throughout all Europe!"

There can be no doubt of its flourishing well in most soils in England. It might be planted in gardens and orchards, so as not to injure the growth of vegetables or pasturage underneath. According to Brissot, the trees, *whilst young*, would produce three pounds of sugar. The crops too would be certain, as they would not, like fruit trees generally so planted, be liable to have their produce injured by blights or variable seasons; and it is remarkable that the sap is sweeter, and produced in greater abundance, in proportion to the quantity of snow which has fallen during the winter. It is easy to calculate how profitable an acre of land would become, for admitting that more than two hundred trees might be planted upon it, since twenty yards would be a sufficient space between them, and allowing only sixpence per pound for the sugar, it would at least pay twenty pounds annually, in addition to the other crops, which might be raised upon it. But the most eligible plan would be to plant them upon waste land, unfit for any other purposes, in hedge rows, in avenues along the sides of turnpike roads, and in ornamental

plantations. Many millions of trees are annually planted for the latter purpose, which cannot boast of superior beauty to the maple, and are infinitely inferior in point of value, since the wood is preferable to beach for the use of turners, and is in great request by cabinet-makers, for inlaying; and also by the makers of musical instruments, and for every other sort of work where light and beautiful wood is requisite. It will receive any sort of stain, and by that means be made to resemble satin and tulip woods, for which such high prices are given. It is no improbable conjecture, that the puncture by the axe might conduce to form those knots, and undulated lines, so much admired by the Romans; and that we might then become as anxious for the possession of the briscum and mollascum as they were. The revival of this taste would at least have the sanction of being adopted from the most voluptuous people that ever lived.

To procure the sap in the quantity which has been described, it is only necessary to make an incision in the bark when the sap begins to rise in February and March. In America, they collect it in wooden vessels, and when it is all obtained, boil it until it is reduced by evaporation to the consistence of sugar. Perhaps a more expeditious, and consequently a better, process than this, might be discovered in this country, and the sugar might even be refined by the same operation which would separate it.

It may be alleged, that by naturalizing this tree in England, we should destroy a branch of commerce with the West India islands, which depend upon us for the consumption of their produce, and which, in fact, by the heavy duties imposed upon it, affords a prodigious increase of revenue to this country. Let it, however, be remembered, that the period may not be very far distant, before these islands may become appendages to other states, and that it may then be of importance to this nation to possess within itself a produce, for which immense sums must otherwise revert into foreign hands. It has been predicted, and nothing seems more probable, that whenever America becomes a maritime power, which in process of time must inevitably be the case, her first conquests will be the islands so immediately bordering on her own continent: and should the resolutions of the Americans, for the suppression of the slave trade, continue to be enforced, this country would eventually have to depend upon the produce of the sugar maple cultivated in America! Were the experiment to be made in England, it would always be in the power of government to check its progress, or turn it to advantage, as the exigencies of the times required. But it is possible that the sap of the maple might even be converted to a much more valuable purpose than that of extracting sugar from it. Why may not a liquid, so richly impregnated with a saccherine substance, form the basis of an excellent wine? On the authority of Dr. Tongue, we see that ale has been prepared from the *common sycamore*; and Dr. Willech informs us, in his most excellent work the Domestic Encyclopedia, that the Highlanders of Scotland make a wholesome and pleasant beverage from it. The sap of the sugar maple, with the addition of the juice of the grape, or some other of our fruits, might form a liquor very different, and less exceptionable in point of fermentation, than the wines which have hitherto been made in England. There would be little difficulty in procuring plants of the sugar maple from America. Ships frequently arrive from thence at Liverpool in three weeks, a shorter period than plants can be procured from the nurseries about London, in some of the remote counties in England.

If so laudable a motive as the opening a new source of wealth to this country, cannot stimulate those who have influence sufficient to accomplish it, may the acquisition of a domestic luxury at least tempt others, less ambitious of fame, to try the experiment.

If the man deserves well of his country who makes two blades of grass grow where only one grew before, surely it will not be thought presumptuous to claim some consideration for those who import from other countries their most valuable productions, and, by naturalizing them in this climate, lay the foundation not only of obtaining for

us one of the greatest necessaries of life, but rendering us, at the same time, independent of foreign supply, which is always peculiarly expensive, and the use of which is associated with reflexions that are unfavourable to humanity, and all the finer sympathies of our nature.

R.

LIFE OF THOMAS PAINE.

(*Continued from page 386.*)

THE "*Rights of Man*" spread rapidly through the country, and the very existence of every establishment in the state was threatened by its success. Paine became the idol of the disaffected, and the terror of the loyal—his ambition knew no bounds; and, in the intoxication of a temporary triumph, he produced his "*Age of Reason.*" Of all the virulent invectives, or pernicious blasphemies, against religion, which ever issued from the licentiousness of an abused press, this was the most poisonous. Not an impious jest, or vulgar ribaldry, or infidel declamation, ever uttered by the most vile of disbelievers, which has not been collected and refined upon in this contaminating libel! Written in a popular style, and railing against established truths, it was of course hailed by the shout of the infidel, and rapturously echoed by all whose vice made them despair, or whose levity would not allow them to reflect. Its operation upon the minds of the vulgar, whose reasons were not strengthened by study; upon the young, whose judgments were not matured by experience; and even upon the thinking whose faith was unconfirmed, was most alarming. Society seemed shaken to its centre, and the broad basis of every moral virtue, and every public prosperity, vibrated under the touch of the human monster! If great public effect be the criterion of talent, Paine succeeded to a miracle; but a transitory triumph originated his eternal disgrace, and the confession of his ability is a damning proof of his ingratitude. Gifted with superior powers, which he prostituted against the God who gave them, and possessing by those powers an extensive influence over society, which he exerted for the destruction and debasement of his species, posterity will hear of him with pity, and even philanthropists will remember him with execration. There is not an enormity of which human nature is capable so detestable as *irreligion*, it is a crime against man, and a sin against his Maker. presenting the double front of ingratitude and inhumanity. *Religion* is the poor man's *wealth*, the rich man's *ornament*, the friendless unfortunate's *only consolation*. He who would rob society of such a treasure, no matter how high his rank, how splendid his talents, or how profound his acquisitions, is a villain. When the little self-sufficiency of human arrogance dares to oppose its vain hypothesis to God's infallibility, it would do well to consider how confined is the utmost extent of its vision, and how absurd it is in the mind which cannot account for, or even comprehend, the daily wonders it beholds, to set bounds to the intelligence of the All-wise and the Omnipotent. The highest mysteries of Christianity are not more incomprehensible to man, than is the progress of the oak to its maturity from the time the planter laid it in the ground a little acorn. To doubt the Christian doctrine is folly—to deny it, cruelty:—folly, because God has declared its authenticity:—cruelty, because it is an attempt to wrest its crutch from age, its hope from misery, and to deprive man of a more sublime, simple, and benevolent system of morality, than the genius of philosophy ever conceived. These were reflections which the author of the "*Age of Reason*" never cherished, or if he did cherish, never acted on. The rapid circulation, however, of the pamphlet, and the danger-

ous tendency of the doctrines it inculcated, could not be overlooked, and Paine was compelled to fly for protection to France, where he was of course received with every demonstration of joy. In his absence, an indictment was preferred against him for sedition and blasphemy, and the trial coming on before Lord Kenyon and a special jury, at Guildhall, he was found guilty, outlawed, and the offensive publication ordered to be burned by the common hangman. Arrived at Paris, Paine hurled defiance and denunciation against his *Gothic* prosecutors, and leaguing himself with the Atheistical *illuminati* of the day, became a member of the French Convention. In this regicide assembly he frequently spoke, although his total ignorance of the French language impeded his efforts, and reduced him to the necessity of employing an interpreter. It has been said that no man is so thoroughly depraved, that some solitary instances of virtue will not sometime exhibit themselves in his life: biography dwells on them with pleasure; they are like a verdant spot to the traveller, whose eye has been scorched by the sultry sands of the desert. In the Convention, Paine appeared the bold and uniform champion of freedom; unwilling, however, to stain her cap with blood, or disgrace her cause by cruelty. Such conduct was the more praiseworthy, because all who were not sanguinary were deemed indifferent, and mildness was considered as the certain symbol of disaffection. The wild revolutionists of France knew no distinction between firmness and ferocity, and the unfortunate means which they employed (identifying themselves with the cause for which they fought) have brought its very name into disrepute. Had the counsels of Paine at this period been adopted, this would probably not have been the case, a mild and temperate reform of the confessed abuses of the French government might have been effected on the true principles of freedom, and a system of blood would never have originated the iron military despotism which has since succeeded. But the phrensied recollection of their wrongs, and the "*novitas regni*" confounded and inflamed the revolutionists of that country: their debates degenerated into personal contention, and their decisions were constantly recorded in blood! 'Mid this chaos, Paine was mild but persevering: humanity marked all his efforts; and at the ever-memorable trial of the king, he nobly and fearlessly voted against his death. Clemency, or even justice never found a place in the code of extermination. The moment Paine evinced the slightest tendency towards them, he of course became suspected by his precious coadjutors, and suspicion there was synonimous with proof. Shortly after the murder of the king, when the cannibal Roberspierre, began his reign of blood, Paine, accused of participating in the mildness of the Brissotines, was thrown into prison, and the warrant for his execution actually signed by five of his former *friends*, who constituted the committee of public safety! Such is the amity of the bad, and such the fraternity of the vicious. Four times was he ordered to the guillotine, and his death was considered as certain, when that Providence, whose decrees he had so impiously rejected, affected him with a putrid fever, on his recovery from which the drama had changed its actors, and the curtain had fallen on the infernal Roberspierre for ever. When in prison, Paine applied to Washington for a release, claiming the right of protection as an American citizen. This interference Washington refused, alleging the abolition of his right of citizenship from the moment he became a member of the French Convention; the consequence of which was a furious letter from Paine, filled with the most virulent invective against him on whom he had lavished the most profuse panegyric, in his dedication to the "*Rights of Man*." There is an anecdote told of him at this period, the truth of which, was it not too well authenticated, for the honour of human nature we would wish to doubt. Every day after dinner, he used to enter, with the Bible under his arm, into the room of General ———, who was confined with him, exclaiming, "Come, General, I have brought you the *humbug*;" and a ludicrous dissection of the sacred writings generally *killed* the time till tea! Such was the confirmed impiety of this licentious profligate, whom the fear of

death, the terrors of futurity, or the particular interference of a forgiving Providence, would not awe even into silence. Shortly after Paine's liberation, he was surprised by a visit from Barrere, who had been a member of the Committee of Public Safety under Roberspierre. "How" naturally enough exclaimed Paine, "is it possible?—Monsieur Barrere—such an honour from Monsieur Barrere!—Why, Monsieur Barrere, if I mistake not, one of your last acts was the signature of my death warrant!"—Barrere, not at all daunted, instantly replied with all the familiar *nonchalance* of a Frenchman, "Very true, Paine, very true; but circumstances must excuse me—the times are variable, and *friends* should not be *ceremonious* about *trifles.*" Such was the *friendship* of revolutionised France! Paine remained in the country for some time after these events, and was even consulted by Buonaparte under the consular government. Unfortunately, at one of these conferences, he happened to recommend a *peace* with England, and became, from that moment, the object of the Corsican's aversion. After the specimen of Gallic *friendship*, which he had experienced, it is to be presumed he did not feel much inclined to await the effects of their enmity, for in a very short time he took his departure for America, a country which he had really benefitted, and from which he no doubt expected a return.—His quarrel, however, with their justly venerated Washington, had alienated the minds of that people, and he in vain petitioned Congress for a pension. Without hope, without friends, without religion, Paine at last fled for consolation to drunkenness, the last fatal resource of disappointed ambition, and desperate infidelity! Days of unavailing regret, and nights of beastly intoxication, soon exhausted the remnant of a life already grown burdensome to its possessor, and despicable in the eyes of all who witnessed it. Such was the end of Thomas Paine, one of the most extraordinary characters of the age in which he lived—an age fertile in the production of phenomina. With powers the most commanding, and a heart not naturally bad, he closed a career of sin by a death of disgrace. His character is easily deducible from his life—able, yet weak—charitable, yet cruel—fired with the love of freedom, yet a slave to the most groveling passions—impious in youth, and degraded in age—with all the talents of a philosopher, perverted to all the purposes of a fiend, he can never be sufficiently contemplated by those who put too much confidence in human wit, or affect an arrogant indifference to Divine wisdom.

EXPOSITION OF THE COURSE FOLLOWED BY DR. GALL,* IN HIS RESEARCHES UPON THE PHYSIOLOGY OF THE BRAIN.

"The best method of instructing men is always that which we have followed in instructing ourselves: the best master is he who assists his scholars to find out that which he wishes to teach them, and who re-invents it with them, as the best method of directing travellers is to travel with them."

IN conformity with this excellent principle of Bacon, the great master in the arts of inventing, teaching, and learning, M. Gall has begun by stating the rout he has followed, in the branch of science to which he devotes himself. He leads his

* On the 7th December, 1807, Dr. Gall commenced at the Atheneum (formerly Lyceum) at Paris, his course on the anatomy of the brain. His audience was composed of upwards

auditors, in a manner, step by step with him, through the path he has explored, to the point he has arrived at.

An original fact offered by chance; treasured by observation; ripened by meditation and genius; reproduced under a thousand forms, by a great number of experiments; followed with constancy in all its developements, applications, and modifications; become luminous, productive, and fertile, by a happy employment of a well observed analogy, and of a sage and rigorous method of induction; forming thus the first link of a long uninterrupted chain: such is the origin and the general affiliation of all discoveries, and of all sciences. We recognise this same concatination of an original fact, little important in itself, connected by a long series of facts with learned observations and with useful results, in the historical exposition of Dr. Gall, upon the origin, course, and progress of the science he professes; whose most just, precise, and true denomination, is that of *Physiology of the brain.*

M. Gall, reared by one of his uncles, in a village of the Electorate of Baden, was associated in his studies with a child of his own age, who was placed with him to excite his emulation. This child had less talent, but more memory than Gall. The latter, at thirteen years of age, conscious of a decided superiority of natural abilities, in comparison with his fellow-student, endeavoured to account with himself for the difference which existed between them, in an inverse mode, in respect to the two faculties, of wit or imagination, and memory. His infant reason sought the cause of that difference; and an involuntary uneasiness, the secret presentiment of the propensity he would one day experience, to study the nature of man, tormented his youthful thoughts.

He is sent to the public schools, where the great number of his fellow-students enables him to extend and to multiply his observations. His memory was still bad, and with grief he found himself surpassed, in this species of merit, by youths, very inferior to him in other attainments. He often asked himself this question.

"Why do certain youths, even of rather limited comprehension, learn easily by heart, while others, gifted with a finer and livelier understanding, have not always the same capacity of memory?"

Such was the first problem, which Gall proposed to resolve. We must possess ourselves of this *first fact*, this first observation, in appearance common and trivial: this first simple and natural question, which is the point of departure, whence we are embarking with the Doctor, in a new and unknown course, without precisely knowing, or even being able to conjecture, whither it will lead us.

M. Gall thought he could observe, in the seminaries where he had successively studied, at Bruchsal, at Baden, and at Strasburg, that almost all those of his comrades, who were gifted with a prompt and happy memory, had very salient eyes. This sort of indication was vague, uncertain, conjectural, perhaps false: such as he would neither too easily admit, nor absolutely reject; and he continued his observations.

A kind of instinct, a decided *penchant* had directed him, from his earliest childhood, to study natural history in nature herself and not in books, and to explore the nature of man. He began, in his nineteenth year (in 1779), to follow the lectures of Professor Harmann, at Strasburg.

He had observed among his fellow-students, children and youths born in the same place, in the same class of society,

of one hundred and fifty persons, among whom were observed many physicians of distinction. On the 22d he performed at the Hospital of the Capuchins, in the presence of more than fifty doctors of physic or surgeons, the anatomical demonstration of the brain, whose structure and organization he explained in the most luminous manner. This article is a report of his first lecture, communicated by M. Julien, and somewhat compressed in the translation by the omission of extraneous matter. We count upon laying before the public, in like manner, the whole of the interesting course of Dr. Gall.

sometimes under the same roof, and in the same family, surrounded, from their cradle and during their earliest years, by the same persons, the same objects, the same impressions, whose education, instruction, and mode of living had been common and absolutely the same; and who, notwithstanding, had a remarkable difference, either in the faculties of the mind, or in the shades of character; in the moral qualities, propensities, and passions.

Some were naturally quarrelsome, others gentle and pacific: some were diligent, others lazy. Some seemed born with a talent for music; others, whose ears were closed to harmony, had a decided disposition for drawing. The happiest memories appeared rarely to fall to the lot of the most witty and intelligent scholars. These incontestable facts, which then struck the young observer, casting his looks, for the first time, among his equals, are daily verified, in every house of education, and in every college. The genius of Gall derived from them this most just conclusion; that *we have innate qualities* (native dispositions, born with us); in a word, that *our natural organization gives us special and predominant dispositions or capacities.*

This is the second step he makes in his career. He walks slowly, and as yet invents nothing, but his progress is methodical and sure.

M. Gall began to study medicine. He thought it right to attach himself peculiarly to the observation of the functions and organs of the brain, which seems itself to be the first organ of animal life. The observations hitherto made on that subject, did not appear to him either sufficiently exact, or profound. He had, besides, taken into account, that to advance any science, it is necessary to take a particular insulated branch of it; there to apply all one's force of mind; to dissect it, if we may so express ourselves; to run through all its ramifications; to explore it in every direction, in order to draw from it really useful materials and productive facts. He dedicated himself particularly, in the science of anatomy, to continued researches on the physiology of the brain.

We have seen, that he remarked among many of his companions, whose intellect was otherwise indifferent, a decided disposition to retain easily by heart, or an extraordinary memory; and he thought he could rest assured, through numerous observations, that the individuals gifted with this extraordinary memory had, in general, very salient eyes. He was led to this reasoning: "if there appears to be an external sign for the faculty of memory, may there not likewise be external and distinct signs for our other faculties?"

He then applied himself to the research of the distinguishing properties of the mind; and at first, taking metaphysicians and philosophers for guides, he wished to study the particular and special signs of the faculties denoted by these words: *intellect, will, memory, judgment, passions, affections, imagination.* His researches, directed according to these purely philosophical and scholastic distinctions, were fruitless.

Afterwards, instead of abstract ideas, derived from speculative and systematic philosophy, he adopted practical ideas, borrowed from society.

The prejudices and vague and uncertain notions of vulgar philosophy had only led him astray, and removed him from his object. He was brought back to it, by the exact observation of positive and decided faculties, considered apart, in the various professions of society.

He observed painters, musicians, architects, who had a remarkable natural talent, each in his respective line. He wished to examine the structure of their heads, to see if they had not, in each of them, a peculiar character, according to his special disposition; and, in some of them, an analogous and similar character, corresponding to a common disposition. Being founded in suspecting, and indeed almost convinced, that each faculty must have its organ, he pursued his researches, in this new and entirely experimental line (the only one which is suitable to physics and natural history); and he thought he might give the following extention to his first reasoning, which we have already exposed.

Nature has gifted man with external organs, which correspond with his senses and

with his various faculties. The senses are the necessary instruments of all knowledge. He sees with his eyes, he touches with his hand, his ear receives sounds, his nostrils are the seat of smell, and his palate of taste. Since man has received from nature other faculties than those of seeing, touching, hearing, tasting, and smelling, why should he not have other peculiar and distinct organs corresponding to these other faculties? In like manner, as the organization of each individual is so modified, even in regard to the five senses common to the generality of mankind, that some have an excellent sight, which allows them to see from afar; some have a very near sight, which cannot distinguish even the objects around them; others are deprived of one or more senses: thus, also, the other faculties, whether physical or moral and intellectual, are divided in a manner more or less liberal and various among the different individuals. Some are born with martial inclinations; they have a marked vocation for the military profession: others have a mind naturally speculative and industrious; those are fit for commerce: here a Bavarian peasant, whose mind is uncultivated by education, guided by his genius alone, invents an ingenious machine, perfectly well combined in its wheels and in its action, to answer a given end; he obtains the approbation of the most expert mechanicians, who can hardly conceive that nature alone, unaided by art, could create such a prodigy: there a servant boy, born of poor parents, who has never learnt to read, to write, or to draw, traces with charcoal some rough sketches upon a wall; the experienced eye of a painter discovers, in these rude essays, the indication of a native talent, which bids fair to extend the domain of the art. But this special and priviledged destination, which is manifest in a person, must have some relation with his organization or conformation: we have to find this relation, this secret sign unknown until now, by which we may recognise such or such a predominent disposition, such or such a propensity or decided talent; we have to watch and seize one of the imperceptible links of the chain which unites, in man, physics with morality. There is the problem to be resolved. The fact is ascertained, the cause is unknown; to the research of causes, true science is directed.

Felix qui potuit rerum cognoscere causas.

It is possible, it is even probable, that the varieties and differences of minds and characters are determined, in a great measure, by the organization of the brain. But to what part of this central organ, is such or such a function to be attributed? This is what observation and experiment must be employed to discover.

All those who have attempted the question of the understanding, by metaphysics, have failed. We must try this delicate and important question by physics. The rout is new; and even if it should not lead to the object we dare to aim at, we may find, in following it, curious and instructive facts, luminous and fertile observations; and we may furnish new means and surer points of support for medicine, surgery, anatomy, physiology, physics, and perhaps also, in many respects, for education, morals, politics, and legislation.

ACADEMICAL CONTRIBUTIONS.

Mr. Editor,

Numerous passages might be selected from the same Books of the *Hindus*, in which there appears an extraordinary coincidence with some parts of the sacred scriptures. It is admitted by those who are best acquainted with the Heathen records, that the similarity is not merely casual, but that the facts and circumstances there detailed had been in some way, however remote or traditional, derived from the divine original. The following extract from the *Padma*

Puran, of which the translation is (says Mr. Burder, in his Oriental customs) minutely exact, may afford a specimen of their conformities, which are strongly corroborative of the truth of the *Mosaic history*. It is evidently the history of Noah and his sons, just after the flood.

1. "To Satyavarman, that sovereign of the *whole* earth, were born three sons; the eldest Sherma, then C'harma, and, thirdly, Iya'peti, by name.

2. "*They were* all men of good morals, excellent in virtue and virtuous deeds, skilled in the use of weapons, to strike with or to be thrown; brave men, eager for victory in battle.

3. "But Satyavarman being continually delighted with devout meditation, and seeing his sons fit *for dominion*, laid upon them the burden of government.

4. "*Whilst* he remained honouring and satisfying the gods and priests, and kine, one day, by the act of destiny, the king having drunk mead,

5. "Became senseless *and* lay asleep naked; then was he seen by C'harma, and by him were his two brothers called.

6. "*To whom he said*, what now has befallen? In what state is this our sire? By those two was he hidden with clothes, and called to his senses again and again.

7. "Having recovered his intellect, and perfectly knowing what was passed, he cursed C'harma, *saying*, thou shalt be the servant of servants.

8. "And since thou wast a laughter in their presence, from laughter shalt thou acquire a name. Then he gave to Sharma the wide domain on the north of the snowy mountain.

9. "And to Iya'peti he gave all on the north of the snowy mountain; but he, by the power of religious contemplation, attained supreme bliss."

Asiatic Researches, Vol. III. *p.* 165.

We may, with propriety, refer this, with the ingenuous and erudite author alluded to, as an illustration of that verse in *Genesis*, ch. ix. 21. which runs thus—*And he drank of the wine and was drunken;* which circumstance, at the same time, shews the high antiquity of intoxicating beverages.

I remain, Sir,

A great admirer of your work,

Philo-Biblion.

THE THYRDE BOKE OF THE MACHABEES,

NOT FOUND IN THE HEBREW CANONS.

Continued from page 389 of our last.

CHAP. II.

AND indeed Simon the hygh pryeste, knelynge right befor the halowed place, and holdynge by hys handes, decently prayed after this facyon: Lord, Lord Kinge of Heaven, and ruler of all thynges that be made, holyest among saynetes, kyng omnipotent, have mercy upon upon us, which are oppressed through boldness and power: for thou art he that hath made al thynges, a just prince that ruleth al; thou art judge of thoos that do proudlye and wrongfully; thou dydest destroy, in the old time, the workers of wickedness, among home were geantes, trustynge in there strenght and boldnes, and drounest them in the floude. Thou making the proud Sodomites, that were gyven to all myschefe, an example to all that came after, burndeste them with fier and brymston. Thou unto the stouburne Pharas, that kept in bondage thy holy people of Israell, dedest shew thy poure, scourgynge hym wyth many and divers punyshments, thereby thy great

myght was knouen; and when he folowed thy people with his charyottes; and all by company, thou drounest hym in the sea, and ladest them safe that trusted in thee. The king of all thynges, gevynge all thees thynges to be done by thy hande, praysed thy, the Lord omnipotent. Thou kynge and maker of thys infynite and immeasurable earth hast chose this city, and hast halawed thys place, to honor thee in, although thou hast nede of nothyng; and haste made it goodly to be sent to thyne own prayse and glory of thy great and reall name. For the love also of the house of Israell, thou haste promysed that when we have axed, whereby troubles should come upon us, yf we come into this place to praie, that thou wilt heare our praiers. And hereby thou art faithful and full of trouth. And bycause thou hast often holpen our forefathers, when they have beene oppressed with trouble, and hast delyvered them out of great perels, and now also beholde (O holy kynge,) that we, for our many and great sinnes, be pressed and in our enemies subjection, faule doune in our misery for lack of strenght, and that this stouborne and unclene person goeth aboute to defyle thy holy place, which is dedicat here in the earth to thy holy name (for otherwyse thy house is in heaven, a place that no man can come unto), I saye, be thou cause of thyne owne good wyll, that hast given thys glory to thy people, in dedicatynge thys place unto thee, lay not to our charge the uncleulinesse of theese men, nor correct us for the unhalowinge of that thees wicked persons may not boast in there minds, and avaunce with there tounges, that they have destroyed our holy temple, as they do tread under foot all other temples that thou hatest; put out our sinnes and strike away our fawtes, and now shewe thy mercye. Let us have thy mercie shortlie, and make the mouths of them that be fallen and broken prayse thee, and give us peace. Then he that seeth all thynges, and God of al, the most holiest, hearing there lawful prayre, drivynge him hether and thether, whyche was puffed up by vyelence and great stubbernes, even as the wynd doth the read, dyd so scourge hym, that now he laie upon the ground meate for nothynge, losed in all the partes of the bodye, and justly wrapped in punyshements, was not able to speake one word, wherefore hys frendes, and gard that kept hys body, beholdynge his sudden punyshemente wherewythe he was oppressed, fearynge also least he woulde dye, stryken with great feare, they drove hym out. And after when he was come again to hymselfe, although he was punyshed, yet repented he nothynge, but went hys wayes and treatened them sore; so when he was come again into Egypte, as wel by hys oune encrease in myschefe, as by his other fealowes that hope hym, whyche were past all goodness, not only he gave himself to innumerable lustes, but waxed so, made to speake yuell every where, many of his frendes knowynge the kinge's minde, folowed hys wyll also, and whan the kinge had determyned to put to open shame the nation of the Jewes, he caused to be engraven with letters in a towre, that he hadde in hys palace, that no man whyche would not do sacrifice shoulde enter into the temples of the Egyptians; and that all the Jewes, theyre goodes being seased, should be brought to slaverie, to the whyche thynge, if eny agayne said that they shoulde dye, and yf eny woulde become servantes, that they should be broute wyth the marke of an yuy leaf, for that was Bacchus bage. And such as woulde do so, he wolde they sholde injoye thys lawe, and not dye. But by cause that he woulde seeme not to be angry with all, he wrote onderuethe, that if any among them were in solemn and holy orders, hadde rather to dwell among them, that they shoulde be taken for cityzens, as well as the Alexandrians. So some in the cyte, whiche hated the degrees of the relygyon in the cyte, yelded themselfes, as thoughe they shoulde get great glorye by accompanynge the kinge. But many that were of valyante courage, would not go from theyre godlynes; but redemynge theyre lyfes for money, went boldly to delefer themselves, because theye would not become servantes, havynge good hope to have helpe; and those that fell from them then abhorred them, and toke them for

enemies of there nacyon, and shot them for havynge eny thynge to do with them.

End of Chapter the 2d.

NOTES BY THE EDITOR.

When *Antiochus* issued out his decree for suppressing the Jewish religion, one main instruction given his agents, for this purpose, was every where to take away and suppress the law of *Moses*: for that being the rule of their religion, were that taken away, he thought the religion itself must cease with it. The punishment of death was severely inflicted upon all who were afterwards found retaining any of them.

Before the death of Mattathias, he called his five sons together, and having exhorted them to stand up valiantly for the law of God, and with a steady constancy and courage to fight the battles of *Israel* against their persecutors (1 Maccab. 11. 49. 70. Josephus Antiq. lib. 12. cap. 8.) he appointed *Judas* to be their captain in his stead, and *Simon* to be their counsellor; and then giving up the ghost was buried at *Modin*, in the sepulchres of his forefathers.

Those books which gave us the history of *Judas* and his brothers, and their wars against the Syrian kings, and in defence of their liberties and religion, are called the 1st and 2d book of the *Maccabees*; so that which gives us the history of those who, in the like cause, under *Ptolemy Philopater*, were exposed to his elephants at *Alexandria*, is called the 3d book of the *Maccabees*. And that which is written by Josephus, of the Martyrdom of Eleazar, and the seven brothers and their mother, is called the 4th book of the *Maccabees*.

In the first chaper, *Arsinoi* is mentioned as the sister of *Ptolemy Philopater*. This does not seem well to accord with what we find stated respecting the parties in Dean Prideaux, in his *History of the Jews*, part 2. p. 60.—which at the same time, points out how sacred temples were to be held in former days.

"*Ptolemy* being a curious collector of statues, drawings, and pictures, that were the works of eminent artists, as well as of books, while he was in *Syria* the last year, saw there a statue of Diana in one of her temples, which he was much taken with, and therefore desiring it of Antiochus (*Libanius*, orat xi.) he carried it with him into Egypt. But he had not been long returned thither, e'er *Arsinoe* falling sick, dreamt that Diana appeared to her, and told her that the cause of her sickness was, that Ptolemy had taken her statue from the temple where it had been consecrated to her. Whereon the statue was sent back again into Syria, and there replaced in the temple from whence it had been taken, and many gifts and oblations were added to appease the wrath of the goddess; but this did not at all help the sick queen, for she soon after died of the sickness she had languished under, and left Ptolemy in great grief for her loss. For though she was much older than he, and past child bearing when he married her, yet he doted on her to the last, and after her death did all that he could for her honour, calling several cities he had built by her name, and erecting obelisks to her memory, and doing many other unusual things, to express the great affection and regard he had for her. The most remarkable of which was, his attempt to erect a temple to her at *Alexandria* (Pliny, lib. 34. c. 14.) in which it was projected to build a dome, whose vault being all arched with loadstone, should cause an image of her's, made of steel, there to hang in the air in the middle of the dome, by virtue of the attractive quality of the loadstone. This contrivance was the design of Dynocrates, a famous architect of those days; and when it was laid before King Ptolemy, he was so pleased with it, that the work was forthwith begun by him who projected it. But whether it would take or no never came to a trial; for both *Ptolemy* and the architect soon after dying, this did put an end to the design, so that no experiment was made of what the loadstones would do in this case. It hath long gone current among many, that the body of Mahomet, after his death, being laid in an iron coffin, was thus hung in the air by virtue of loadstones in the roof of the room where it was deposited; but how fabulous this story is, has been shewn in the life of that impostor."

ON GAS LIGHTS.

Continued from page 404, of our last.

"*Nisi utile est quod facimus stulta est gloria.*"—PHÆDRUS.

"To discover one new link of that eternal chain, by which the author of the universe has bound together the happiness and the duty of his creatures, and indissolubly fastened their interests to each other, would fill my heart with more pleasure than all the fame with which the most ingenious paradox was ever crowned by the most subtle logician."

M'INTOSH—DISCOURSE ON THE LAW OF NATURE AND NATIONS.

"Before he wrests himself from his habitual pursuits, he may justly require that you should establish a strong title, on the ground of advantage, in favour of the objects towards which you would direct his thoughts."—ANONIM.

"THE notoriety that a wish to patronize the arts, was as widely diffused among the English people as the love of freedom, has uniformly operated to excite the efforts, because it held out a guarantee for the remuneration of genius. Hence that variety of excellence of which this empire has had to boast. In some departments of science England has had to encounter, but never to bow to the superiority of any other nation." Such is the language of Mr. Cort, in ushering his improvements, and extension of the application of the electrophorus *, employed in Sen. Volta's elegant lamp to the

* OF THE ELECTROPHORUS.—This instrument was invented by Mr. Volta: it consists of two metallic plates; the under one is covered with a mixture of gum, lac and turpentine, the upper has a glass handle. I rub this resinous plate with a cat's skin, to excite it; I now apply the upper to the lower plate, by means of the glass handle; I touch the upper plate, I raise the plate by the glass handle, it gives a spark. I think Mr. Read's explanation of the action of the electrophorus very satisfactory; it is as follows:

Place the electrophorus cake of wax, well warmed, upon the table, then rub the upper surface with the palm of the hand, or with a woollen cloth, and the cake will be electrified negatively; which may be proved, by presenting the excited surface to a pair of pith balls. Hence I consider the negative electricity of the cake to be incessant in its endeavour to obtain the positive electricity, and that nothing else can possibly restore an equilibrium to all its parts; but the condition or texture of the cake does absolutely prevent it from receiving at once all the electricity it wants.

Yet the mode of repeating the experiments with the cake are all favourable to, and do in a very slow manner, promote its electrical equilibrium.

Let us now proceed with the experiments, and place the brass plate cover, by means of its glass handle, upon the cake, and we shall find, if the glass handle insulate the brass plate perfectly, that the plate as well as the cake will be electrified negatively; of course, they have no electricity to give, but are very eager to receive the positive electricity from any thing.

I now approach the brass plate with my finger, and as soon as it comes within the sphere of the negative attraction of the plate and cake, the finger, though uninsulated, will acquire thereby the positive electricity, and a spark will issue from it into the brass plate, the quantity, I will suppose, is equal to both their wants; but it cannot at once, as before said, diffuse itself

purposes of instantaneous light and heat.—But it is well known that hydrogen gas, holding other combustible bodies in solution, is capable of entering into combustion at lower temperatures than pure hydrogen gas, and therefore this electrophorus is at least equally applicable to the carburetted hydrogen gas, or what is employed for the gas lights, as to that which has been chosen by Mr. Cort, the patentee of the instantaneous light and fire machines.

We may here suggest it as probable, that should the gas lights be ever brought into general use for lighting streets, &c. the electrophorus, as employed by *S. Volta* long ago, and latterly by Mr. Cort, as above alluded to, will be used for (connected with suitable mechanism) kindling, perhaps, many *inflammable gas lamps* at the same instant. That the galvanic power might effect this we are pretty certain. But this branch of the subject has not been sufficiently extended to allow of our being particularly positive.

The advantages which Mr. Hooke's ingenious blow-pipe, with alcohol combine, may be obviously had by allowing the carburretted hydrogen gas to flow with some force through suitable apertures, and this may be (therefore upon the principle of Mr. Rutherford's blow-pipe, in a former paper alluded to) used by mineralogists and other artists, who operate in any *fixed* laboratory of much importance.

The apparatus *h* 2 (in plate facing page 297, of No. 3,) refers to the chemical applications of the gas lights. A tin or copper chimney may be employed, cut as thus represented, both for the purpose of support of any retort, capsule, flat, or other surface, intended to receive *heat* from the gas lamps; or it might be of glass. Fig. 6 shews an operation over a lamp of this kind which (supposing the retort connected with receivers, &c.) implies at once the basis of the principles of distillation, to which the heat connected with such light is applicable, whether the process be simple or complex. It must be obvious, also, that in this case much advantage is had over the ordinary lamp of *Argand*, whether with a single circular ribband, or with concentric circular wicks, as has been employed by the Messrs. KNIGHTS, of Foster-lane, to whom operators in chemistry are *so much indebted for many improvements in chemical apparatus*. The principle upon which the improvement I now allude to depends, is referable to the power of slackening or increasing the light, so as to graduate the heat of the furnace with the greatest nicety, and that to any degree of intensity within the scope or range of that *quantum* of heat which this gas lamp furnace has the power of yielding, and this degree of heat is more than sufficient, when properly applied, to effect purposes which we should have scarcely at first imagined.

In figure 6 of the plate above referred to, is represented a section of a parabaloid re-

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into the cake, owing to its natural incapacity to receive it, and also, somewhat because the brass plate touches the cake but in very few points.

After the brass plate has been touched with the finger lying on the cake, it acquires the positive state of electricity, which may be proved in the usual way; and when it is removed from the cake by its glass handle, it still retains, I will suppose, ninety parts out of a hundred, of the positive electricity given to it by the touch of the finger, and which the finger will receive back again on its approach to the edge of the brass plate.

In this manner a great many sparks of electricity may be given to and taken from the brass plate, by the uninsulated finger only, for not a particle of electricity ever comes into the brass plate from the cake. The cake and brass plates being in contrary states of electricity, they consequently mutually attract each other, and their whole tendency is to unite their powers.

To illustrate one of these facts, I would insulate a large metallic conductor, and touch it with a negatively charged bottle: this done, it is evident that the conductor must be in the same electrical state with that of the excited cake of wax, but they differ considerably in their composition. Therefore, it is when I approach the conductor with my finger, and a spark issues out of it into the conductor, that thus one touch alone will restore the equilibrium to every part.

flector, which may be used when the retort is to be exposed to the naked heat of the indented *gas lamp without chimney.* This will be found advantageous in many instances, and the heat excited considerable. The interior of the reflector (in the focus of which is the burner of the lamp) may be of a dead dense white—common whiting will very well answer for the purpose of experiment: this should be put on as fine as possible, and of the consistence of cream. The lines from the focus of one of the sections of the parabaloid, at the burners belonging to the apparatus, figure 1, of the same plate, shew the direction of the reflected rays of light as parallel to the axis of such paraboloid.

In figure 8, of the same plate, e^2 represents a capsule with a triangular groove, to contain any liquid luting, into which the bell-shaped top, f^2, is to be let down, whereby all commerce between the contents of e^2 and the external air is cut off. The bell-shaped top in n^2, Figure 4, has a tube attached; it is to be employed for purposes of distillation. The liquid luting, it is obvious, must always vary as the materials contained in the capsule. Indeed this to the chemical student is a needless observation, as he knows that in all cases, the materials of which any of the parts of apparatus consist, must be of such kinds as to allow of as little action as possible, from the mutual chemical affinities which might exist between them and the contents, intended to be operated upon; it is for this reason that the fluoric acid, which acts powerfully at all known temperatures upon *silicious* matter, cannot be retained in vessels of glass: leaden bottles are employed, upon which its action is trifling, if any.

For the purpose of forming a coal container extemporaneously, with a view to these experiments, a common black-lead crucible may be nearly filled with coal, and this set in the bottom of *Moser's* digester, to the top or cover of which digester a bent gun barrel has been adapted, and a cylinder of sheet iron sufficient to embrace the crucible. The liquid lute may be poured between the annular space. The other end of the barrel is to be attached to the tubes connected with the chest.

This coal container may be of any form; a close box, of the shape exhibited in fig. iv. of the plate, p. 402, with its attached tube, is seen as set in a furnace under a common chamber chimney. Another section of this furnace is presented at fig. v. But circumstances will always readily suggest any necessary variations, in the mode of applying the principle itself, to the purposes for which it may be wanted.

We mentioned in our first paper on the gas lights p. 298, the different figures which might be employed. Those that we have tried, which for philosophic amusement or for ornament, have a captivating effect, are represented by figures 7, 8, 9, 10, 11, 12, of the same plate. These are an *Obelisk*, an *Anchor and Serpent*, a *Crown*, an *imaginary Harpie*, *a Lily and Dove and a Phœnix.* These properly perforated have a pleasing effect when the gas is allowed to pass through them from the *Chest* or gas container, with a sufficient degree of force. The apertures being near to each other, and plentifully supplied, do not admit of the light being extinguished, either when urged by bellows or exposed to a powerful shower of rain. The lambent nature of the carburetted hydrogen gas being sufficiently preventive of this objection which may be made with propriety to the ordinary lights with common oil, or candles, whether of tallow, spermaceti or wax. Figure 12 represents a Phœnix in the act of ascent from its ashes, and properly constructed is one of the best figures; but imagination and ingenuity will extend infinitely that list which is to be connected with ornamental effect.

As in every act of combustion, where hydrogen is one of the constituents of the combustible body, so here aqueous vapour must be the result of combustion in part. The quantity of water formed may be estimated as is done in other cases, by an apparatus similar to that which the immortal and much to be lamented Lavoisier employed for burning alcohol, and for collecting and preserving the results of its

combustion.—*See Lavoisiers Elements of Chemistry*.

The following were the proposals of the Lecturer on the subject of the gas lights in Pall-Mall:—

1st. Numerous and instructive experiments will be made in the Lecture Room, in elucidation of the patentee's grand discovery of the Hydrocarbonic Lights, including all his improvements since his lectures at the Lyceum. The arguments for a general introduction of those beautiful lights will be accompanied by ocular demonstration.

2d. Saloon, containing a most curious and superb grand chandelier, equal to 150 candles, proving how magnificently all theatres, ball and concert rooms, may be illuminated.

3d. The committee room, furnished with an atlas, supporting an illuminated globe, that reflects the moon from a mirror. The other lights in this room also prove how all offices, counting and banking-houses, can be lighted and warmed, for the transaction of business.

4th. The patentee's drawing and dining-rooms shew, how similar suits of rooms may be lighted and heated, in a novel and pleasing style.

5th. The passage and staircase, yard, entrance and front of the house, &c. also prove how easy a general introduction of these patent lights can be made, at a very reasonable expence.

The following which are selected from Mr. Winsor's various tables of calculation, gives some notion of his mode of calculation, which is certainly liable to objection, but still as a curious document, and as connected with our present subject we here preserve.

TABLE A.

Estimate of the immense saving and profit on the general application of this discovery throughout the United Kingdom.

The computation of a moderate consumption of coals, &c. in and about London, is estimated, on an average, between 1,000,000* and, 1,300,000 tons weight; but taking the lowest average of one million weight for London, they would in my patent process of carbonization, decomposition of Smoke, &c, yield the following valuable products.

The first product of 1,000,000 tons of pit-coal, are 1,500,000 tons measure of superior coke, for home consumption and exportation; but I will allow even the whole increase of 500,000 tons in the measure of coke for combustion and waste, in my process, there remains the same quantity in the measure of coke, as we used in weight of coal, viz. 1,000,000 tons of coke. Hence 133 one-third tons weight of coal, allowing 25 cwt. to every chaldron, will give us 100 chaldrons; we obtain from the London consumption of 1,000,000 tons, 750,000 chaldron measure of coke, valued instead of 48 or 50s. the present prices, only at 30s. 1,125,000

N. B. In the public estimates of all the London consumptions for several years past, the article of coal is rated at 827,514 chaldrons, exceeding the above estimate by 313,428 Chaldrons. In 1803 this consumption was even rated at 940,470½ chaldrons, Newcastle; 4577 tons Welsh; and 486 tons Scotch coal, making in all 944,267½ chaldrons, or 1,259,015 tons—Thus I hope not to be accused of exaggeration, having so greatly undervalued my own estimate.

* On Friday the 9th of May, it was stated by Mr. Curwen in the House of Commons, that the importation of Coals, into the Metropolis exceeded one million chaldrons; and my estimate only amounts to 750,000 chaldrons, which is another material proof in favour of my calculations.

The second product of one million tons of coal will be 100,000 tons of empyrumatic oil-tar, being one-tenth of the whole weight of coal, which I have found to be the average weight of good Newcastle coal, during my several experiments, some coal yield more and some less, as to their quality.

Though the common coal-tar is sold at 14l. per ton, and mixed with certain colours, as high as 1s. 6d. per lb. I shall estimate this 10l. only 1,000,000

The third product will be nearly 100,000 tons of ammoniacal liquor, which, when chrystalized into Salammoniac only, is worth 10l. 10s. per cwt. and may be made into still more valuable salts, I shall only value at 10l. per 250 gallons 1,000,000

£3,125,000

The fourth and most valuable product will be more than 7,500,000,000 cubic feet of hydrocarbonate gas, the value of which I have endeavoured to approximate by the proportion of one bushel of coal, yielding, more or less, 8s. in pure light, since by repeated experiments with two pecks of coal, I have obtained from 40 to 50 lights, equal to 8¼lb. of candles, at 1s. in duration, but much more brilliant in flame. However, I shall rate the light at 5s, value per bushel, and allowing 25 cwt. per chaldron of 36 bushels, (though some coals will weigh near 28 cwt.) we have 27 millions of bushels, at 5s. each 6,750,000

Total Saving for London and its Environs £9,875,000

But to obtain some approximate idea of the grand total for the whole realm, we may reasonably infer that the whole consumption of the country, including all the great manufacturing towns, where thousands of tons of coal are burnt into coke, or otherwise consumed every day and night,) is in a ratio as to the number of its inhabitants, with that of the metropolis, viz. as 13 to 1; hence if we multiply the foregoing sum by 13, we obtain the total produce for the country, of .... £ 128,375,000

Allowance.—Though all the above products, excepting coke, bear nearly the same proportion of value in the country (nay I apprehend that oil, wax, tallow, foreign tar, &c. are dearer, on account of additional freights and commissions from the metropolis, still I shall deduct one-third of the estimated produce of coke and coal tar, for the lesser prices they might bear in the country.—The London estimate of coke and tar is 2,125,000, and that of the country 27,625,000, one-third of which is 9,208,333

Leaving the reduced country proceeds at 118,166,667

Which gives the grand total saving and profit for London and country £ 128,041,667

TABLE B.

ESTIMATE OF EXPENSES.—FIRST COST LONDON.

A. From 68 to 685 furnaces, &c. in and about London, to hold from 1 to 10 chaldrons, and to Carbonize each from 3 to 30 chaldrons in 24 hours, at a ratio of 100l. for each chaldron furnace .... £ 68,508

N. B. The apparatus might be so constructed as to work from 1 to 20 chaldrons, or more at a time, 3 times in 24 hours, which would lessen their num-

ber, but their costs would remain as to their size; thus I have estimated 685 chaldron furnaces at 100l. each.

B. From 68 to 685 slight sheds to cover the apparatus and products, including the necessary tools, at 15l. 10,275

78,775

N. B. If we obtain any neglected spots of ground in the parish work or poor-houses, we can allow them heat and light instead of paying rents.

ANNUAL COST FOR LONDON.—C. 750,000 chaldrons of coal, at the highest summer prices, 40s. .... £ 1,500,000

N. B. Should the company employ their own vessels and barges, for sea and canal services, from 10 to 15s. might be saved on each chaldron; and if the company became possessed of any mines themselves, the saving would still be greater.

D. 2740 men and boys, at 40l. each, or 50l. each man, and 30l. each boy, to live on the premises, rating 4 heads to each chaldron furnace, to relieve each other by day and night. 109,600

E. Annual repairs for furnaces and apparatus 10l. 6,850

F. Annual ground rent and taxes at 5l. 3,425

G. general office, rent, clerks, porters, stationary, printing, advertising, postages, stamps, &c. 1,500

1,621,375

£ 1,700,150

FIRST COST FOR THE COUNTRY.—A. From 890 to 8905, or 13 times the number of London furnaces for the country, estimating them on an average, of half the London costs at 50l. 890,500

B. From 890 to 8905 slight sheds to cover the apparatus and products, at 7l. 10s. 66,787

N. B. Perhaps many old places might be obtained, gratuitously, for an allowance of heat and light. .... £ 957,287

ANNUAL COST FOR THE COUNTRY.—C. 9,750,000 chaldrons of coal for the country consumption, at the highest average 20s. 9,750,000

N. B. In the neighbourhood of the mines, coals may be purchased from 10 to 15s. the kiell, or double chaldron.

D. 17,810 men and as many lads, viz. 4 heads to each chaldron furnace, or as many more heads as the furnace contains chaldrons, to live on the premises, rated at half the London costs, 20l. each, or 25l. for every man, and 15l. for every lad. 712,400

E. Annual repairs of furnaces and apparatus at half the London costs, viz. 5l. each chaldron furnace 44,524

F. Annual ground rent and taxes, at 2l. 10s. each chaldron furnace 22,262

G. Rent for offices, clerks, stationary, printing, advertising, stamps, postages, &c. rated at half the London costs, multiplied by 13 9,750

10,538,936

£ 11,469,223

Recapitulation.—First cost for London and its environs	78,775		
Annual cost ditto ditto	1,621,375		
Total cost for London		1,700,150	
First cost for the country	957,287		
Annual cost ditto.	10,538,936		
Total cost for the country		£11,496,223	
Grand total cost for the whole realm			£13,196,373
Recapitulation of saving and profit.—I. Saving and profit from London product.		9,875,000	
II. Deduct first and annual cost, from ditto		1,700,150	
Balance of Profit for London, above eight million			£8,174,850
III. Saving and profit from the country products		118,166,667	
IV. Deduct first and annual cost from ditto		11,496,223	
Balance of profit for the country, near one hundred seven millions			106,670,444
Grand balance of profit for the realm, near one hundred 15 millions,			£114,845,294

We have heard of a number of cases in which the respiration of carburetted hydrogen mixed with oxygen or atmospheric air has been attended with advantage. By simple attachment of a mouth piece suitably connected with the chest or gas container. This effect may be well accomplished.—In cases of asthma, and particularly in pulmonic inflammatory affections of the lungs. This gas connected with atmospheric air, even in a small proportion may be attended with great advantage. Cough is, it is said, instantly allayed by it. A machine constructed after this manner will be found to have many advantages, over the *breathing machines* in common use.

Coal Tar is recommended for rough fencing, it is of a good colour and will be found cheaper and more durable than common tar. The paints are of various shades and are readily applied. It has the property of preventing the dry-rot in timber. We learn that there is a company in Walbrook, London, who have engaged in this concern upon an extensive scale.

An Argand Lamp will consume half a pint of the best spermaceti oil in seven hours, which will come to 7½d, but an *inferior* sort will answer, yielding it must be recollected an *inferior* light, and which is purchased at considerably above the mark of mixture. The inferior is spermaceti mixed with pale seal train or whale oil.—Editor.

As a matter of curiosity we have added tables of the gases commonly and little known when this subject began to make some noise in London.

TABLES OF

GASES COMMONLY KNOWN IN THE YEAR, 1796.

1. *Compounds of a simple Basis with Caloric and perhaps Light.*
   Oxygen — Hydrogen — Nitrogen, Azotic, Phlogisticated.

2. *Compounds of a Basis with Oxygen, not with Acids but Oxides.*
   Oxide of Nitrogen
   Oxide of Azote of Troostwicke, &c. — Nitrous Air of Priestley.
   Phlogisticated nitrous Air of Priestley
   Also Dephlogisticated nitrous Air of Priestley
   Deacidified nitrous Air of Kirwan.

3. *Compounded of two simple Substances not Oxides, Acids or Alkalies.*
   Sulphurized hydrogen, — Phosphorized hydrogen,
   Carbonized hydrogen
   Hepatic Air of Bergman — Phosphorized Air of Gengembre.

4. *Compounded of Hydrogen and Nitrogen being an Alkali.*
   Ammoniac
   Alkaline Air of Priestley.

5. *Compounded of Oxygen and a Basis being Acids.*

Sulphureous Acid	Phosphorous Acid	Carbonic Acid
Vitriolic Air of Priestley	Nitric Acid	Muriatic Acid
Nitrous Acid	Acetic Acid	Prussic Acid.
Oxymuriatic Acid	Fluoric Acid	

6. *Compounded of two Gases.*
   Carbonic Hydrogen
   Heavy inflammable Air. — Atmospherical.

GASES NOT COMMONLY KNOWN OR UNDERSTOOD, 1796.

1. *Compounded of a simple Basis and Caloric.*
   Sulphur Gas — Phosphorous Gas.

2. *Compounded of a Basis and another Substance, but not of Oxygen, not being Acids, Alkalies or Oxides.*
   Carbonized Hydrogen — Carbonized Nitrogen.

3. *Compounded of Oxygen and a Compound Substance; the Composition of which is not well understood or ascertained.*
   Ætherized Oxygen.

4. *Compounded of an Oxide and a compound Substance; the Composition of which is not well ascertained.*
   Ætherized Oxide of Nitrogen. — Ætherized nitrous.

5. *Compounded of an Oxide and a simple Substance, but not Oxygen.*
   Carbonized Oxide of Nitrogen — Carbonized nitrous
   Sulphurized Oxide of Nitrogen — Sulphurized nitrous

6. *Compounded of three Substances, not one of which is an Acid or an Oxide.*

Carbonized sulphurized Hydrogen	Carbonized sulphurized Nitrogen
Æthorized sulphurized Hydrogen	Ætherized sulphurized Nitrogen
Ætherized carbonized Hydrogen	Ætherized carbonized Nitrogen.

7. *Combinations of Œther with the Gases of No. 5.*

8. *Combinations of Ammonical Gas with Sulphur and Phosphorus.*

9. *Combinations of vegetable and animal fœted Matter, perhaps containing neither Phosphorus nor Sulphur with Gases of any kind.*

10. *Combinations of Oleaginous and Bituminous Matter with Gases.*

11. *Containing Miasmata of Marshes, Infections, and various Poisons.*

We shall conclude this article by the following brief observations on the different varieties of compound inflammable gases. For according to the processes by which carburetted hydrogen is obtained, it varies in respect to the proportion of its constituents, and indeed as far as experiments have been made, it would seem that pure hydrogen is the universal menstrusum of all other inflammable substances, and that it combines with several of them, and especially with corban in every proportion. It is true that all the gaseous combinations of hydrogen and carbon are lighter than an equal volume of atmospheric air. All of these combinations require more than an equal volume of oxygen gas for their combustion—the product of which is carbonic acid and water.

One species of gas, but not capable of such vivid combustion as the gas from coal is obtained, when the vapour of water is driven over charcoal in close vessels. Carbonic acid always attends it in this case—100 measures of the gas so formed require 60 of oxygen gas for saturation. Its specific gravity compared with common air, is as 480 to 1000. It burns of a faint blue colour.

The gas which is the result in part of the putrid *vegetable* fermentation, or that which is similar to what Dr. Priestley obtained from *putrid stagnant* water, requires for saturation twice its quantity of oxygen gas. Compared with common air its weight is as 666 to 1000, whereas the gas obtained (on an average) from the distillation of coal, after it has stood over water until it becomes of the common temperature of the surrounding atmospheric, requires 170 measures of oxygen gas, for the perfect saturation by combustion of 100 measures. The flame from the combustion of alcohol or Æther (when these combustible liquids are inflamed—in suitable tubes) —is by no means so vivid as that of saturated carburetted hydrogen from the distillation of proper coaly matter.

Its specific gravity also differs from that of common air, being as 250 to 1000. The *sp. g.* of olifiant gas is as 909 to 1000. Its flame is highly vivid, and like all the gaseous carburets soluble, in a degree, in water.

Carburetted hydrogen, when mixed with two-thirds its bulk of oxygen, and kindled by the electric spark, encreases much in volume, though carbonic acid be produced. The diminution, is, however, considerable when it is exploded with twice its bulk of *oxymuriatic acid gas:* the residual gas being inflammable—possibly the gaseous oxide of carbon.

Henry has proved that such encrease of volume is owing to hydrogen gas disengaged from water mechanically mixed, with the carburetted hydrogen, for at the intense heat, to which the gases acted upon by the electric spark, are elevated carbon, has a much stronger affinity for oxygen than hydrogen has. Hence carbonic acid and hydrogen gas, which, when disengaged from water occasions the dilatation; and accounts for a phœnomenon otherwise singular. Of woods exposed to distillation in close vessels, *Horn-beam* and the *Pine*, allowing for specific gravity, yield the greatest quantity and the most luminous kind of gas. The flame of our ordinary wood fires is referable to this species of combustible gas.

To vegetation the carburets are highly favourable. They are in a state capable of being disolved in water, and consequently of being absorbed by the radicles or root fibres of plants. If we refer to the immediate products of vegetable analysis we are at no loss to account for the important effects produced upon the living vegetable economy, when its organs of reception and digestive powers are made to operate upon the gases so deliterious to animals, so privitive of life. In fact vegetables and animals appear to labour for each other, and the result of their efforts maintains the health of both.

When breathed in a pure state, the carburetted hydrogen gases are highly noxious to animals. The *coal damp* of mines is a mixture, or rather stratification, of carburetted hydrogen and atmospheric air.

Mr. Cruickshank has furnished to us the constituents of the several gases obtained from camphor, staguant water, and vege-

table substances. These contain 52,35 carbon, 9,60 hydrogen, 38,05 water, in a state of vapour. Æthereal hydrogen contains 45 carbon, 15 hydrogen, 40 water; from alcohol 44,1 carbon, 11,8 hydrogen, 44,1 water, carbon 11,8 and 44,1; from charcoal 28 carbon, 9 hydrogen, 63 water. It is, however, from some minuter views of Mr. Cruickshank's mode of analysis, concluded, as most probable, that the whole of the water precipitated was formed at the moment of decomposition, and that the gases are hydrocarbonous oxides. 16 grains of carburetted hydrogen being detonated with 40 of oxygen, the product was 36 grains of carbonic acid gas, and 20 water. Now 36 grains of carbonic acid gas contain 29,56 oxygen and 6,44 carbon, and 20 of water, are formed of 17,12 oxygen and 2,88 hydrogen, with 6,44 carbon, as the elements of 16 grains of carburetted hydrogen. Mr. Henry pointed out the quantities of oxygen gas requisite to saturate 100 measures of different inflammable gases. These are exhibited in the annexed Synopsis.

Kind of Gas.	Measures of oxygen gas required to saturate 100 measures.	Measures of carbonic acid produced.
Pure hydrogen	50 to 54	
Gas from moist charcoal .	60	35
wood (oak) . . .	54	33
dried peat	68	43
candle coal	170	100
lamp oil	190	124
wax	220	137
Pure olifiant gas	284	179

Now reckoning, says Mr. Parkinson, that for the production of each measure of carbonic acid gas, an equal measure of oxygen gas is employed, then by deducting the numbers in the 3d column from the corresponding ones in the 2d column, we find the number of the remaining measures, which have disappeared in saturating the hydrogen of each gas; and as one measure of oxygen saturates two of hydrogen, double that number of measures is the volume which the hydrogen contained in that gas would occupy if expanded to its usual state. Thus, in the combustion of the gas from coal, of 60 measures of oxygen gas employed, 35 measures have gone to the formation of carbonic acid gas, and 25 measures have disappeared with the hydrogen, double this quantity therefore, 50 measures, is the quantity of hydrogen contained in this gas. And Mr. Henry found that the quantity of light evolved from each gas was, as nearly as could be judged,* in proportion to the quantity of oxygen required for its combustion in close vessels. So that, agreeable to the foregoing table, the moist charcoal manifested the least splendour, while the olifiant gas exceeded all others, as well in intensity or brilliancy of light, as in violence of detonation. The gas from oil contains $\frac{1}{3}$, that from wax $\frac{1}{2}$, of olifiant gas; and it is presumed, that all the inflammable gases are mixtures of different proportions of the simpler ones. This notion of Henry seems to indicate, that hydrogen does not chemically combine with carbon in different proportions; which we, however, conceive not to have been satisfactorily proved.

* "The photometer is an instrument for measuring the intensity of light. Photometers have been generally constructed on the supposition, that the intensity of light is proportional to its power of heating bodies, or to its power of producing chemical changes in them. This supposition is, however, contradicted by all the experiments of the solar spectrum; and, in consequence, the ingenious instruments, to the invention of which it has given rise, are rendered useless as to their primary purpose.

"For measuring the relative intensities of the light emitted by two different bodies in combustion, a very simple and useful photometer was invented by Count Romford; and it is founded upon the principle, that the power of a burning body, to illuminate any defined place, is directly as the intensity of the light, and inversely as the square of the distance."

Davy's Syllabus, pp. 57, 58.

ON GALVANISM.

Continued from page 410 of our last.

EXPLANATION OF THE GALVANIC PLATE, WITH OCCASIONAL REMARKS, ELUCIDATIONS AND QUERIES.

Quamvis adscientiam quamlibet, via unica, qua nempe a notioribus, ad minus nota, et a manifestis ad obscuriorum notitiam progredimur; sintque universalia nobis præcipuè nota (ab universalibus enim ad particularia ratiocinando, oritur scientia) ipsa tamen universalium, in intellectu comprehensio, à singularium in sensibus nostris perceptione exsurget.

HARVEI—*Excercitationes De mod. et ord. acquirand cognitione.*

FIG. 1 and 2.

In No. 2, page 98, mention is made of the effects produced upon the limbs of a frog, recently amputated. The best modes of making the experiments are elucidated by fig. 1 and 2.

Fig. 1, represents the lower extremities of the frog (A), fixed on a rod of zinc (B). When a communication is made with a silver probe between the legs of the frog and the rod B, the muscles are thrown into violent spasmodic action.

Fig. 2, represents a frog prepared after the same manner, with its feet placed on the silver plate S, while the sciatic nerve, attached to part of the vertebre, is placed on a plate of zinc (Z). When a communication is made between these two plates with the conductor R, the frog is instantly thrown into convulsive action.

It has been observed, that in animals capable of excitement; this excitement continues so long as the vascular and cellular textures remain entire. It would be desirable to us to learn what would be the effect of galvanism in cases of hibernation, or during the act of frost upon a limb or animal exposed to the cold. If it be true, that the galvanic energy operates so long as the limb continues unputrified, then is it probable that the energies of life might be reserved in such instances by its means.

Fig. 3, (in page 209) it is said, that "if a disc of zinc," &c. now in this figure Z represents a disc of zinc, and G a disc of gold, laid in a dish and connected by the gold wire *a;* previous to this connection, there will not arise any bubbles of hydrogen at G. But after contact has been made, the bubbles of air rise rapidly from G. This was thought to be ably explained by reference to the theory of Dr. Bostock and Mr. Sylvester.

When the solution contained in the disc is sulphate of copper, instead of bubbles appearing at G, an incrustation of copper is gradually formed upon the surface of the disc of gold. This incrustation is consequent to the formation of water, effected by the nascent hydrogen gas, uniting with the oxygen of the oxides of copper contained in the solution.

Dr. Kidd has referred to the importance of this experiment, in No. 56, Vol. 15, page 137, of Nicholson's Journal—" It is generally known, that by means of the galvanic apparatus the metals may be precipitated upon each other from their acid solutions, without regard to the usual order of chemical affinity. The objection to the application of this process, as a mean of analysis, arises from the quick absorbtion of the precipitated metal, by the disengaged acid from which it had been separated;" but as

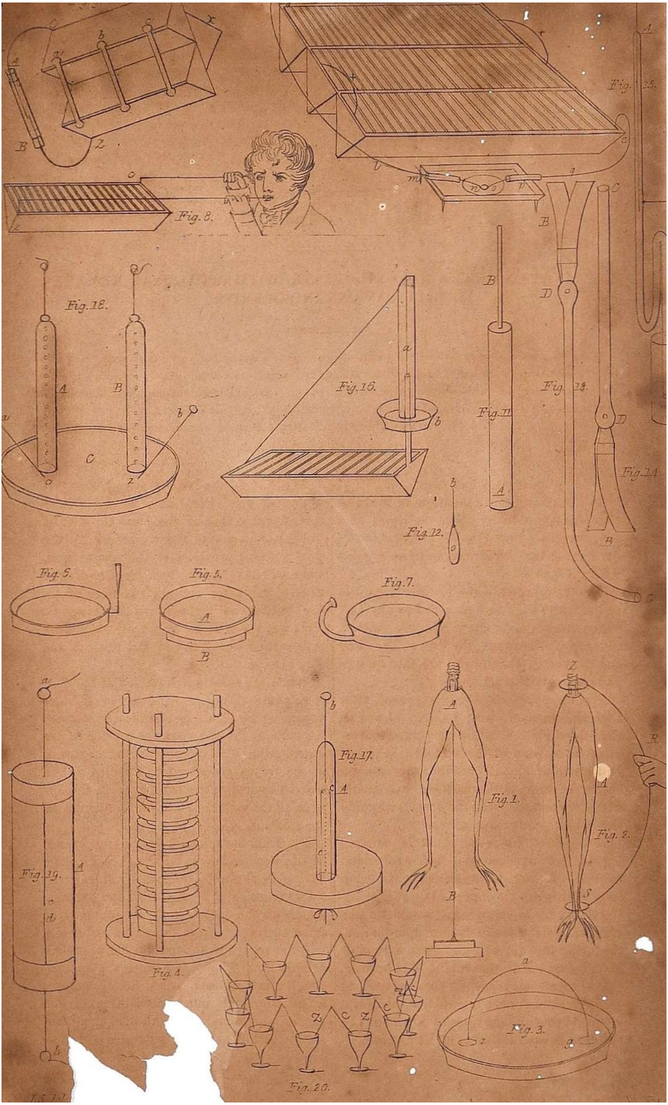

Fig. 8.
Fig. 15.
Fig. 18.
Fig. 16.
Fig. 11
Fig. 13.
Fig. 14.
Fig. 12.
Fig. 5.
Fig. 5.
Fig. 7.
Fig. 19.
Fig. 4.
Fig. 17.
Fig. 1.
Fig. 2.
Fig. 3.
Fig. 20.

ON GALVANISM.

Mr. Kloproth has lately observed, that the metals may be precipitated by each other from the alcaline solutions of their oxides, in the order of their chemical affinity. A portion of oxide of zinc was dissolved in *aquakali;* and by means of the galvanic apparatus, a precipitation of metallic zinc was readily obtained on plates of iron, copper, and platina. In this experiment it was accidentally observed, that upon withdrawing the communication with the galvanic apparatus, the recently precipitated zinc was soon re-dissolved by the aquakali, and not only by the portion of aquakali employed in that experiment, but by any other portion also, or even by a solution of sub-carbonate of ammonia; however, by not interrupting the communication, the precipitate remained in this way—four parts out of five of metallic zinc were recovered from a solution of its oxides in aquakali; the re-absorbtion of the zinc, by the aquakali, appeared at first to take place without any effervescence, but, upon a closer examination, minute air bubbles were seen detaching themselves from the surface of the zinc: if these were bubbles of hydrogen gas, as probably they were, originating from the decomposition of the water, an easy explanation is afforded of the solution of the zinc.

Much doubt has existed in the analysis of mineral waters, respecting the presence of various metals; instances of which may be seen in Dr. Lamb's Analysis of the Spa of Lemington Priors, where there seems to be much doubt as to the presence of manganese, so firmly asserted by the learned Doctor. But it is our opinion, that when no known chemical test could satisfactorally point out to us the presence of very minute portions of metallic matter, that the galvanic powers would detect them; and hereafter, we are persuaded, that this principle will be refered to with such a view.

In fig. 3, a different galvanic combination is represented, produced by two dissimular fluids and one metal. Suppose the dish to be filled with water, let z be a silver cup containing dilute nitrous acid; in order to produce the same spasmodic action in the muscles of the frog, as in the experiments alluded to in fig. 1 and 2, nothing more is necessary than to cause a communication to be made, instead of the metallic arch A, with the limbs of the frog itself, the crural nerve being brought into contact with the diluted acid, while the feet are at the same time connected with the liquid of the dish. In page 210, we have mentioned Volta's attempt to increase the galvanic influence by successive discs of copper and zinc, ranged precisely in the same order, with pieces of moistened cloth interposed. This answers the purpose of the liquid contained in the vessel fig. 3, and is represented at fig. 4. The discs of zinc and copper may be of equal size, the wetted cloth somewhat smaller. This pile, as originally contrived by Volta, is supported by a wooden frame, or by pillars of glass. When about fifty triplets are reared in regular sequences, and the cloth well moistened by salt and water, or diluted acids, the instrument is ready for use, and continues as long as the decomposition of water goes on at each portion of cloth between the metallic discs. It is necessary that one of the three conductors (for copper, zinc, and water, are conductors of electricity), must be acted upon by one or both of the others chemically.

Mr. Davy made a galvanic column with single plates of zinc only, one surface of which was in contact with nitrous acid, and the other with a solution of sulphuretted potash. The order was this: zinc diluted, acid sulphurett, zinc diluted, acid sulphurett, &c. until the column was completed; and he likewise found, that the pile may be constructed of charcoal only, different faces of its discs being exposed to the different insulated fluids; and he remarked, that the galvanic influence furnished was in proportion to the degree of oxidizement.

The Etruscan inscriptions, engraven in pure lead, have been preserved to this present day, though alloys of lead and tin, of a much more recent date, as well as other metals of no great antiquity, are very much defaced; and it is imagined, that we are not in possession of a particle of metallic iron, at the present day, which had formed a part of the implements of husbandry, arts, or war, belonging to the Greeks or Romans. The *tempus edax*, the devouring teeth of time, have long feasted on the

relics of implements of these metals, though alloys of different kinds, and which had been employed for the like purposes, still remain to us, interpreting, as it were, at least in some degree, the condition of civilization and the state of the arts of the great nations of antiquity. Well might Ovid exclaim:

> " *Exegi monumentum*
> *Ære perennuis.*"

Galvanism clearly points out to us the cause of this singular effect.—If wires be connected with each termination of the pile, that, attached to the zinc becomes oxidated, while deoxidation goes on at the other termination, when a metallic oxide in solution forms the liquid in which the cloths are steeped. Particular care should be taken that the edges of the metals be kept dry, such liquids being conductors.

When a communication is made by a wire between the top and bottom, or two opposite poles of the pile, as they have been termed, electricity disengaged from the surface of every zinc plate, retained by the hydrogen in the wet cloth, according to Sylvester, will enter the succeeding copper plate; and thus the electricity of the whole pile will be brought by the wire to the bottom of the pile, and will continue to circulate so long as communication continues.

It is obvious that there would be much inconvenience attendant upon the oozing of the liquid from sippets in the pile, as at first constructed by Volta. This inconvenience may be remedied by a method suggested by a Mr. Fitzgerald, of Dublin, the principal merit of which consists in the following simple principle, which is, however, of the less importance at the present day, as the trough and batteries have, in a great degree, superseded the use of the *couronne de tusses*, and Volta's pile.

Fig. 5, 6, 7, " represent the zinc and copper plates used in the formation of the pile. A circular copper plate A, fig. 9, scooped or hollowed by the laithe. To the bottom of this cup is soldered a plate of zinc, but not so large as the copper cup, as the effect is connected with surface only. Thickness being of no consequence.

" Fig. 6, represents the same sort of copper cup as at fig. 5, with zinc attached; which is the first cup used in constructing the pile. This is to be filled with the diluted liquid nearly to the top, then place upon it the cup fig. 5, with the plate of zinc B soldered to it; thus the zinc and copper are both in contact with the fluid, and the two copper plates are prevented from touching each other, by small bits of whalebone connected to each plate; hence there is no necessity for using discs of wetted cloth. And, in forming a pile of any power, cups of this form and of any dimensions may be employed, so as to furnish a power equal in intensity to any battery whatever, and capable of acting for a considerable length of time.

The *couronne de tasses*, fig. 20, consists of nothing more than a series of cups, or glasses, which are connected together by wires consisting of zinc and silver, in a regular order; thus, the part of the wire a, b, is zinc, while the part b, is silver. The glasses are to be partly filled with the same liquor as that used in the pile, the wires terminating in the liquid.

When the communication is effected between the two terminating glasses by the hands, instead of wires at the two last glasses, a distinct shock is perceptable, the intensity of which is, in every instance, proportioned to the number of series of connected glasses in the couronne.

The theory of the *couronne de tasses* is according to Mr. Silvester, this Electricity passes the metal connected with one glass, and there combines with hydrogen upon the zinc surface, which as before makes its way across the liquid to the next silver surface; it is there decomposed, and thus the electricity of the whole series is accumulated in the last glass, and its effect will be as the sum of the arithmetical series, the number of glasses being the number of terms in the first glass, the electricity is one, this being carried to the second, makes two and so on.

Fig. 8, represents a galvanic trough, so called; it used to be made of baked wood, grooved the most convenient shape, for the trough is that of a triangular prism, as represented in the figure, and white spaces at the top represent cells or trough-

lets, which are divided or completely separated from each other by partitions of baked wood, when the whole metallic surface is wanted to be employed, but in this instance the partitions are formed by triangular discs of the same metals, as were employed in constructing the pile, and in the same order we shall thus have a cell to contain the liquid, next a pair of plates, zinc and copper soldered together by tin foil, or at least connected in several points as to surface, and nicely cemented into the grooves made in the large troughs; a second cell with its pair of plates succeeds, and in the same order, and thus the several cells collectively constitute the galvanic trough, and several of these troughs connected, constitute a battery; a back view of two of these connected is seen at fig. 9, and a view of a still larger battery at fig. 10. Mr. Wedgwood has made batteries of porcelain, in which case the metals can be detached, and they have other advantages. Tea lead as it contains zinc may be used with good effect in lieu of pure zinc. Troughs to form a battery are to be attached by wires as x. x. Fig. 10, and x, fig. 9, always taking care that the wire which connects the first trough with the second pass from the zinc to the copper, and the second with the third from the copper to the zinc. In the back view, fig. 9, of a battery of two troughs x, is the connecting wire; each of the cells in the galvanic battery may be said to represent a single glass in the *couronne de tasses* above described. In fig. 7, a, b, c, are glass cylindric bars, on which the battery rests with a view to insulation, or to prevent the escape of elective fluid by communication with the earth.

There are many conveniences attendant upon the triangular prismatic shape of the troughs. A greater number of compound discs of copper and zinc may be introduced, and more conveniently within a lesser space. The battery of Mr. Davy consisted of twenty troughs, containing each twenty-five plates, making in the whole five hundred. The superficial content of each plate exposed to the action of the diluted acid, contained thirty-six square inches. The troughs are connected by flexible strips of lead, each trough was twenty-six inches long and five and a half wide, with grooves cut in the edges and bottom to receive the plates, which were of a square form; these were afterwards cemented and varnished to prevent all possible communication between their respective cells. Thus, suppose a piece of potash in its concrete form were to be decomposed, it might be presented upon a platinatray between the points n and o, of fig. 10, such being the points of the wires l and q, connected with the two terminations of the battery Z and C. The instant contack was made between the two wires, and the portion of pot-ash, which could be readily managed by the ivory non conducting handles m and p, a metalloyed matter was produced, have the appearance of quicksilver, and assuming a similar globular form. Mr. Davy, by a similar arrangement has been enabled to decompose sulphur, soda charcoal, and other bodies heretofore considered as simple: the boracic and fluoric acids have as well as the muriatic acid lime, magnesia, strontea and baryta yielded to this analytical power.

The intensity of the shock depends much more upon the number of the series than upon the extent of the surface, or the quantum of the metal employed.

When the shock is to be passed through any particular part, as from the palate to the ear, fig. 8, wires connected with the zinc side z, and the copper c, are to be presented, either by an assistant or the operator himself to the vicinity of the two parts, between which the influence is to be transmitted, and it is possible that galvanism does not pass through animals precisely in the same way as ordinary electricity, and even ordinary electricity is propelled with difficulty through certain agents. In taking a shock, if the ends of the directors or conductors be not removed, or if contact be not interrupted no further shock will be felt, although a stream of the influence pass without interruption, between the ear and the palate. If the party be to receive shocks, one of the directors alone must be in contact, at intervals, the other being in contact. Sometimes the directors are presented to either ear, or one is passed to the mouth, and another to the crown of the

head, the *hinciput* or *occiput*, or the influence may be passed obliquely, or a current may be passed, which shall enter by the director, connected by the zinc and passed out to the copper at the other end of the director. If shocks are to be given, one of the directors must only touch the patient by intervals, the other being attached to the part. The power may be lessened by placing one conductor at a half, a third, a fourth, or any aliquot part of the length of the trough, while the other remains attached to the end.

To be continued.

TO THE EDITOR OF THE MONTHLY REGISTER, &c.

Sir,

The following error (as it appears to me) in M. Boileau's Critrique on Eberhard's German Synonimes, which appeared in the London Review of May last, should, I think, be pointed out to the public; more especially, as the subject of that critique is one, which perhaps more than any other whatever, calls for verbal accuracy.

M. Boileau translates a passage of Eberhard as follows:

" *Treuherzig*—Ingenuous; *Naïv*—Naif; *Aufrichtigkeit*—Sincerity; *Offenherzigkeit*—Openness, Candour; *Freymüthigkeit*—Frankness; *Treuherzigkeit*—Ingenuity," &c. &c.

——" a person may be open-hearted, because he is not conscious of any thing bad, and because he innocently harbours so favourable an opinion of men in general, that he supposes he may trust every one. This amiable openness, which has its source in innocence, and in the confidence we place in others, is *treuherzigkeit* (ingenuity). The meaning of the German word *treuherzig* (trusting-heart), is evident from its etymology. The *treuherzige* man, has a heart that trusts to itself, and has confidence in others. He says even that which he should conceal, since it discovers his faults; and may turn the laugh against him, or ruin his projects. *Treuherzegkeit* comes nearer to what the French call *ingénuité*; *offenherzigheit* to what they call *candeur*. Openness in children becomes ingenuity, when they say what they have an interest to conceal."

You will perhaps, ere this, have perceived that the error, as it strikes me, is in Mr. B.'s having used the word *ingenuity* for *ingenuousness*. If it be necessary, delicately to distinguish the shades of difference between words of nearly similar meaning, it must also be necessary to use the utmost caution in attaching two meanings to the same word.

If you think there is sufficient *ingenuity* in these remarks, you may insert them in your tasteful and useful publication: I can only assure you, they are sent with the same *ingenuousness* with which I shall now transcribe a passage which, I think, does honour to the philosophy both of Eberhard and Mr. Boileau, and is, on that account, worthy of a place in your miscellany, even though you should think proper to omit the former part of this communication. It is true, the subject is of deep and universal interest, and may be too profound for the "*The Beau Monde.*" I assure you, Mr. Editor, I send it without any other reference to that part of your title, that as it gives me an opportunity of expressing my wonder that you should retain a phrase that seems most properly to belong to the male puppyism of France, now that your work contains so much of useful remark on the subject of art and science.

In substance, what I now send you, is no less than an *Essay on Happiness.* I omit the German words, which could only have been useful to students in that language, in order to direct the attention of your Readers, with the more effect, to the philosophy which is here unveiled.

Happy; content; satisfied; pleased; —All these words denote the state of a man who has what he wishes.

TO THE EDITOR OF THE MONTHLY REGISTER.

The difference of their several meanings arises from the duration of this state, and from the degree of enjoyment afforded by the objects of his wishes.

Satisfaction and *contentment* denote only that situation in which we have no more wishes that we should like to see fulfilled. This situation is the opposite of that inquietude which unaccomplished wishes occasion. Both words, in the German language, are derived from *(frieden)* peace, a state of quiet. No wishes disquiet us any longer; what we have, suffices us.

But satisfaction and satisfied denote merely a situation of short duration, namely, which follows immediately after the fulfilment of a wish or of a desire. Content and contentment mark an habitual situation, uninterrupted by any fresh wishes. Hence contentment refers to the whole desiring faculty; satisfaction simply to one particular desire. We say of a wish, a desire, a passion, that they are satisfied; of the heart that it is content.

The miser who sees his wish, his desire, his anxiety, his passion to encrease his heap of gold satisfied, is not content for all that; his heart and soul feel no contentment; he still forms fresh wishes, and his passion has never enough.

The satisfaction of our wishes frequently excites fresh ones, and tends rather to impede than to promote contentment.

We ought not to satisfy every desire of our children, that they may be early accustomed to be content.

No person can have all that he wishes, says Seneca, but every one may do without that which he has not, by quietly enjoying what falls to his share. Our desires are never satisfied: but nature is content with little.

The difference of satisfied and content, from *pleased*, *joyful*, and *happy*, is this. Satisfaction and contentment denote merely the being freed from unaccomplished wishes by the possession of the wished-for object. *Pleasure*, *joy*, and *happiness*, denote the enjoyment of the object, or the joy which the consciousness of possessing it causes, whether we have wished and procured it ourselves, or whether we have got it without either wishing for it, or doing any thing for to obtain it. Although his passion be every day more satisfied by the increase of his treasure, yet the miser is not pleased (in the German sense of joyful), nor happy on that account.

Happiness differs from pleasure by its duration. A single pleasure, or even several pleasures, may be scattered over the whole dark picture of life, as rare luminous points, and yet the whole life, or the person to whose share these pleasures fall, cannot be called happy. Hence, it is justly asserted, that the man who spends his life in sensual pleasures, is not to be called happy. Sensual pleasures, if we addict ourselves to them alone, are attended with disagreeable and painful consequences; and should they not be immediately followed by such disagreeable and painful circumstances, he who hunts after sensual pleasures only, is, however, debarred from the enjoyment of more refined and nobler pleasures. Happiness is the uninterrupted enjoyment of the best pleasures. The rude joy of the savage gives him at times the sensation of pleasure, but he is not happier than the member of a civilized community. The constant alternative of intemperance and want frequently disturbs his pleasure, and his rudeness deprives him of the more refined pleasures which man in a state of civilization enjoys.

If happiness be superior to pleasure in duration, it is superior to contentment in intensity. All men may be equally content, either because ignorance precludes them from wishing for more than they possess, or because they know how to limit their wishes. But all men are not equally happy. They cannot all possess an equal share of the good things of this world; and, if they did, they are not all equally capable of enjoying them. Hume's assertion, that all who are equally content, the little girl in her new gown, the commander at the head of a victorious army, the orator after having delivered a brilliant speech in a large assembly, are equally happy, must be pronounced erroneous. Happiness consists in the variety of the agreeable sensations of which we are conscious. A peasant has not the capacity of enjoying equal happiness with a philosopher.

A large glass and a small one may both be filled to the brim, yet the larger one holds more liquor than the small one.

Were the savage even content in his situation, it would still be wrong to infer from thence, with Rousseau, that he ought to be left in that situation. Man's vocation is happiness. So true it is, that the most splendid paradoxes are frequently built upon undefined ideas, and that in the investigation of philosophical subjects, the accurate discrimination of the terms employed, is of the highest importance.

"The justice of the concluding remark is incontrovertible. It is indeed of the utmost consequence, that paradoxes which deaden the feelings and destroy the sympathy of man, be strenuously combated. Of this nature is Hume's assertion, that an equal portion of happiness is enjoyed by all who are equally content; and unfortunately it has lately been revived, we believe by Mr. Forsyth, in his Principles of Moral Science. Its tendency, in a voluptuous age, is inevitably to steel the heart, and to close the purse of the sensual rich. Ranging themselves under the philosophical banner, which bears for its motto: There is no positive happiness!—they are glad to have an excuse for refusing to lend a helping-hand to the industrious poor; who, by active, but unsuccessful exertions, strive to obtain the objects that affect the mind with permanent agreeable sensations.

"*Et voilà donc comment les heureux de la terre*
"*Savent se dispenser aujourd'hui de bien faire!*"

When we recollect that happiness is the consciousness of lasting agreeable sensations, the enjoyment of the best pleasures, we need only look about us to be convinced, that it is not dealt out in equal portions. Religion itself, which bids us not to repine at our lot, and cheers us with promises of happiness in a future state, gives us clearly to understand that all men may be equally content, but that they are not equally happy."

I am, Sir,

YOUR CONSTANT READER, and

A Subscriber to the Monthly Register of Arts, &c.
Though not to the Beau Monde.

ALPHONSO: OR, THE NATURAL SON.

FROM THE FRENCH OF MADAME DE GENLIS.

Continued from page 324.

HER heart was affectionate, her mind impetuous, her vanity excessive; but not having any opportunity, in her situation, to direct her ambition towards great objects, she devoted herself to the pursuit of trifles. By her I learned how little we ought to be surprized at the disproportion which so frequently appears between the vehemence of our desires and the frivolity of the objects which excite them. Those things only, of which the ultimate possession is possible, are sought with avidity; hence the inordinate passions never want opportunities to display themselves: when no momentous interest unfolds their energies, they exhaust those energies upon minute and trivial objects. In a word, with qualities which were excellent in a slave, Sanita possessed also those vices which have their origin in slavery: cunning, servility, dissimulation—and with these was blended a considerable portion of African ferocity.

One morning as I was sitting with my aunt, who, being more indisposed than usual, was reclining on a couch, we heard a great bustle in the hall, and Sanita, with considerable emotion, entered our apartment, to announce the approach of the Count D'Olmène, the governor's nephew. In less than a minute the Count was before us. He addressed himself to my aunt, and requested a private interview. I retired immediately into an adjoining closet, which being separated from the parlour by nothing more than a slight wainscot partition, permitted me to listen, or rather did not permit

single word of this strange conver- The Count began by apologizing for having introduced himself before, being commissioned, he said, by my father with letters of the highest importance. He then presented to my aunt a letter from my father, which contained these words:

"Confide securly in whatever his Lordship, Count D'Olmène, may impart to you. Having received advice that my brother is preparing to come to me, I transmit to you my power of attorney. The melancholy state of my health does not permit me to write at length, but you are undoubtedly apprized of my intentions. My brother, informed of my purpose by my letters, writes me word that he has communicated the whole to you in the most explicit manner. Let it be concluded as soon as possible."

This note perplexed my aunt extremely: she had not the slightest recollection of any thing communicated to her by my uncle. The Count having been recently apprized of her situation, and of the nature of her mental imbecility, contrived to turn it to his purpose. "You recollect, Madam," said he, "the subject which M. Dormeuil confided to you before his departure?"—"Yes, certainly!" replied my aunt, with considerable embarrassment.—"Well, Madam," returned the Count, "I am come purposely to fulfil the conditional engagement into which I entered, as you are already informed, with your nephew: I have seen Mademoiselle Melania; I am convinced, that in the portrait by which her father depicted her to me there was no exaggeration; and I am determined to espouse her." "At this word the astonishment of my aunt could not have been greater than my own; while with my surprize was mingled a sentiment exquisitely painful. I had scarcely seen the man who thus announced himself as my husband, and already had his coarse, gigantic and inelegant figure disgusted me; even now the mere recollection of his mein, his physiognomy and his aspect excites in me a horror which I cannot describe.—"What!" exclaimed my aunt, "marry Melania already!—she is no more than thirteen years old!"—I know it," answered the Count, "but it is not unusual to marry at that age in this country. Besides, Madam, you cannot be uninformed that according to the agreement, I am to suffer her to remain in your care for two years." This removed all my aunts objections at once, and she was now loud in acknowledging the honour which this alliance would confer on our family. "Permit me, Madam" said the Count "to conjure you not to let the secret escape you, which you have promised to keep inviolable."—"What secret?"—"This marriage. I am certainly at my own disposal, because I am eight and twenty. I am persuaded that when this union shall have taken place, I shall be able to persuade my uncle to approve of it in a very few months. Until then we must keep the affair private." My aunt was about to offer an objection to this; the Count interrupted her with his assurances, that she had previously given her assent to the whole plan, and my poor aunt confessed that she perfectly recollected having done so. The Count again referred her to the letter and the power of attorney of my father; and afterwards entreated her to send for me, and to introduce him to me as my destined spouse, who in a few days was to receive my hand. At these words I shuddered. I was summoned to appear, and I entered the saloon with a countenance expressive of the trouble and confusion that agitated me. My aunt accosted me in the manner suggested by the Count—I answered with tears alone. In a quarter of an hour he departed, telling us that he should return the next day. I passed the remainder of the day and the night in an almost uninterrupted flood of tears. Not only was I sensible of an invincible antipathy towards this stranger whom I was commanded to love, and who was soon to become the master of my fate, but neither could I contemplate without an emotion of despair, the necessity of quitting my native country for ever. From my earliest infancy I had heard the beauty of our climate continually extolled; I looked upon our island as a spot favoured by heaven, preferable to every other part of the world, and particularly to Europe. Of France I had entertained the most melancholy impression. It was in vain that Sanita, from whom I concealed nothing, spoke to me with enthusiasm of the advantages of this illustrious alliance; it was in vain that she strove to overcome my aversion to the Count, by insisting that he was handsome, sprightly, amiable and generous.

This conversation made no impression on me, for I clearly perceived that it was dictated by interest. Sanita was unable, as well as almost all our slaves, to resist the temptation of a bribe, and she had shewn me, with great ostentation, a very beautiful Indian shawl embroidered at Paris—the most estimable gift that a negress can receive, and with which she told me the Count had presented her as he was going

away. But in this Sanita had carefully avoided telling me the exact truth. She had received this fatal shawl previously to the Count's visit. After he had seen me at the festivities which were given at the Cape, he had come in secret and in disguise to our habitation: he had told Sanita the same story which imposed upon my aunt. Naturally credulous, and seduced besides with the gift of the superb shawl, Sanita became easily the dupe of his deceit, and readily promised to the lover, who she thought was soon to become my husband, to promote his views with all the influence she might possess. She consented to every thing which he required of her, and it was thus that I became a victim to the horrible desires of an impostor!

The Count visited us again on the evening of the next day: my aunt's memory was so very much confused that she could not recollect him, and he was obliged to recommence the story which he had related on the preceding day, and to shew her again the letters from my father. He then produced other writing, which, he told us, had been executed at Cape-town, and signed in the presence of a notary. These writings, he added, were our marriage-contract, which he requested to confirm by the signature. Authorised by the power of attorney which my father had transmitted to her, my aunt, in her present state of imbecility, had no objection to offer, and by her commands I joined my name with hers upon the pretended deed that was presented to us.—The Count immediately turning himself towards me, exclaimed, "Now, you are mine!" These words, and the expression of the action with which he accompanied them, made me shudder! Certainly, there was a manifest trait of insolence and barbarity in his detestable transport: an instinctive sense of propriety made me conscious of this, although I had surely not the least suspicion of his atrocious perfidy. He offered me an open box, containing pearls, diamonds, and jewels: my aunt commanded me to accept this present; I placed it upon a table, and nothing could induce me to examine it. The Count intimated that he would remain with us until the next day; an apartment was prepared for him, and I reflected with inexpressible uneasiness that I was to pass the whole evening in his company.

Every preparation for my ruin was complete!—No friendly hand could have prevented me from falling into the abyss before me! Guilt in the formation of this design had foreseen every thing! Sanita, sub[...] Count, had for three days previously [...] in the name of my aunt the admission o[...] stranger: nothing could possibly inform me o[...] my danger; and at thirteen years of age was I without a guide, without a counsellor—under the nominal protection of an aged woman who had fallen into her second childhood, and who entrusted me to the mercenary cares of a ferocious slave in the pay of a villain. My aunt, according to her custom, went to bed at a very early hour, and I retired immediately to my chamber.

The painful astonishment which this day of trouble had left upon my mind, restless uneasiness and a train of the most melancholy suggestions would not suffer me to sleep. I had been in bed more than three hours without having been able to close my eyes, when I heard my door softly opened. I imagined that my aunt was worse, and that somebody was coming to awaken me. "Is it you, Sanita?" I demanded as I drew a little on one side my muskito-curtain of gauze. How great was my terror, when by the light of my lamp I beheld the Count, who was advancing with a hurried step towards me! I uttered a piercing cry, I sprang from my bed, I ran towards the door of the adjoining closet, in which Sanita was accustomed to sleep, and I called to her with all my force; her door was fastened and no one answered me. My barbarous persecutor, convinced that his prey could not escape him, stopped in the middle of the chamber, and said to me; "In vain do you attempt to fly from your husband; Sanita will not come to you, nor will your cries be heard by her, nor by any one else. Be calm; come and converse tranquilly with me; I will attempt nothing that ought to displease you; confide yourself to him to whom you have plighted your faith."——"O! no! no!" I exclaimed, "he who dares to introduce himself in this manner into my chamber is unworthy of my confidence. If you wish to regain my esteem, depart this very instant—begone!" At these words he smiled with horrible malignity. "I never recede," he cried out—"you are—I repeat it, you are mine! and, if necessary, I know how to employ force to obtain that which is my right."——"O God, O God!" I screamed aloud, as I rushed towards the window, with the intention of opening it and throwing myself into the garden; no other means of escaping from him remained; the key of my chamber-door was in his possession. But while br[...]bless

and with a trembling hand, I strove without effect to open the window, which had been carefully nailed down, I felt myself seized by two powerful arms! Horror and dread congealed my limbs! My blood ceased to circulate through my veins; I fainted away!—A wickedness unheard of polluted the sanctity of this lifeless state—and I lost my honour without losing my innocence!"

Here the oppressed utterance of Melania seemed to be stifled; she ceased to speak, and Melvil bathed in tears, prostrated himself at her feet. She extended her hand to him, to induce him to rise. "No" said he to her, permit me this emotion; it is not a transport of love which thus agitates me, it is veneration, it is affection in its highest purity!—O doubt not, thou most interesting victim, doubt not that heaven will avenge you on this monster and make you retribution for all your sufferings!—"Alas" replied Melania "may heaven bless Alphonso!"

After a conversation of some moments, the afflicted Melania resumed her recital.

"The barbarian in departing from my chamber sent Sanita to me;—with respect to himself he mounted his horse and disappeared for ever. Sanita found me expiring, motionless, my eyes fixed, my recollection gone. In this state of lethargy I remained for many days; a long and violent malady, attended with constant delirium, succeeded, and it was not until the end of a month that my life was out of danger. During the whole duration of my disorder, the affectionate care of Sanita was extreme and unbounded; she never lay down to rest, she never quitted my pillow, and she declared aloud that should I die she would not hesitate to follow me to the tomb; this doubtlessly she would have done; the woman who had sold me for an Indian shawl, loved me passionately, and would not have survived me! So true is it, that to inspire an ardent attachment, whatever may be the nature of that attachment, is never desirable unless we inspire it in those virtuous bosoms that are ever under the controul of invariable principles.

I recovered my reason slowly; the first dawn of my recollection was a confused idea, mingled with terror, that a man, whom I mortally detested, was to marry me. I felt a continual dread lest I should behold him, and I turned pale whenever I heard any one open the door of my chamber. Sanita, when she comprehended the cause of my terror, calmed me with the assurance, "th[illegible] he was gone away, and that he would nev[illegible]turn." At length, as link by link I re-united the broken chain of my ideas, I recalled the memory of that horrible nocturnal scene; but it appeared like an obscure and direful vision, the circumstances of which are lost in the terrors of recollection. I questioned Sanita concerning it, but she, eluding my inquiries, told me no more than that my fears would never be renewed, and that I must cease to reflect on them. I mentioned my terrors no more, and events of the most melancholy description soon occupied my whole attention. My aunt, who daily grew worse, yielded at length to the infirmities that overwhelmed her, and in my arms expired. Never shall I forget the heart-rending scene which preceded her funeral. She had ever been what women ought to be on our plantations; the tutelary angel of the negroes; she had for them incessantly endeavoured to call forth sentiments of religion and humanity, and many thousand times had her prayers obtained their pardon, or softened at least the rigour of punishment. Her appartment, sanctified by clemency and compassion, had been throughout her life, the sanctuary of the threatened slave; the negroes adored her! According to our customs, on the day of the funeral, supported by the arm of the steward, and preceded by the chaplain, I conducted all the negroes into the chamber of the deceased. The chamber was hung with black, and in the midst was placed the coffin. The negroes, as they entered, felt at the same moment the loss of their protectress and of their asylum. The house resounded with their cries; their grief, unrepressed by any sense of decorum, manifests itself with a violence of which no idea can be conceived in Europe. Yet it does not appear that this extreme vehemence has any connection with sensibility; they wept not; their affliction seemed to be a species of madness. These sombre groups of black slaves,—these agitated figures in living bronze, rudely cloathed in mourning, and in the gloomy chamber of death, uttering the most terrific shrieks, formed a funeral scene, which was at once wild, impressive, and awful. The senior negro knelt before the coffin, and exclaimed, "*Have mercy on her, O thou good Deity,—on her who always forgave!*" As he spake thus, he broke a sugar cane against the coffin, and scattered rice over it. Each negro imitated this example, crying aloud, "Peace and glory be to thee for ever and for ever!" And myself, now closing the procession which I had before conducted, refrained not from joining in the awful exclamation of "Peace and glory be to thee for ever and for ever!" Pious prayer!—

for those only who are disengaged from these earthly bonds can it be framed—never—no never in this life can its expectations be realized!

A few days after this melancholy ceremony, letters from France informed me of the death of my father; The same letters announced to me that my uncle, my only remaining support, was preparing to return to St. Domingo. In the interim, the steward of the plantation was my guardian. He was an old man, entirely incapable of bestowing any care upon me; his knowledge extended no further than to direct the labours of the negroes, and to the management of those commodities which were the appointed objects of his vigilance. Thus I continued under the guidance of no one but the African slave; the accomplice in that crime which disturbed and disordered my existence.

May not a great affliction suddenly mature our reason? Alas! the heart is surely formed, when it is capable of suffering exquisitely!

The sorrow which I felt for the loss of my father and of my aunt, restored me entirely to myself. Unable to dissipate in the slightest manner the tenor of my thoughts, I passed whole days in melancholy reflections on my situation, and I distinctly recalled the idea that Sanita had favoured the criminal enterprize of the object of my detestation—that she had returned no answer to my cries, and that her door was fastened. This recollection rendered the guilty slave hateful to me. Still I resolved to dissemble with her until the return of my uncle, determined even then not to accuse her, but to request that another slave might attend upon me. As to the marriage which had inspired me with so much horror, I did not flatter myself with the idea that it was at end; I imagined that it was only delayed until the return of my uncle, but I took the firm resolution of refusing my consent to it.

Four months had passed since that terrific day on which I was taken ill. Sanita conjured me one morning to enter for one moment into her chamber; I followed her. No sooner had I crossed the threshhold, than she closed the door precipitately, and when she turned towards me, I was terrified at the expression of her features. On advancing further in the room, I perceived a large pan of coals already kindled; the fatal embroidered Indian handkerchief was laid upon a table; Sanita took it up with a solemn air, and holding it above the flame, "Fatal gift of the stranger," she exclaimed with a terrific voice, "perish!—and O! that the impostor himself may thus be consumed by the avenging fires of heaven! May the thunder burst above his vessel, and engulph it beneath the billows that elevate themselves against him! May he, as he expires, recollect all his crimes, with dread, and without repentance! May he die in the depth of his sins! May he descend headlong through the caverns of the ocean, into the abyss of hell! May he for ever pass from the storms of the ocean into fire eternal!"

This horrible imprecation, the violent emphasis, the wild, threatening, and furious figure of this African, made me shudder. "Stop, Sanita, stop," I exclaimed, "I will not hear thee curse."—"Unfortunate creature," replied Sanita, you are not aware of this villain, nor of your own misfortune; I will discover all to you; I yet can save you. Listen to me, and do not hesitate to follow my advice, else we are ruined!"—"What then," said I, "is he not indeed embarked? Or is he soon to return?"—"Aye, doubtlessly the perfidious wretch has embarked! but he has deceived us all; he was already married!" At these words I experienced an emotion of sincere joy in believing myself delivered from his odious pursuits—"What have I then to fear?" I demanded. "All the fury of my master."—"Why?"—"For these four months have I observed with as much attention as anxiety, the state of your health."—"What then?"—"What! alas, in five months you will be a mother!"—"I? Gracious God!"—"Yes, a mother! I am certain of it!"

Sanita, with great difficulty, made me believe a thing, which, in every point of view, appeared to me so incredible. But when, at length, she had convinced me of the truth, and had added, that notwithstanding my unconsciousness of guilt, I should be for ever dishonoured, should my situation be known, I burst into a flood of tears. "I repeat it to you," she continued, "we are ruined if you do not suffer yourself to be guided by me. My master will speedily return—he will put me to death, and you he will imprison for the rest of your days."—"Nay, is not my uncle good, and am not I innocent?"—"That matters not: his rage will keep no bounds: but you may conceal your secret, and save your reputation!"—"By what means?"—"Drink this potion, which I have prepared for you."

To be continued in our next.

REVIEW OF WORKS OF ART.

EXHIBITION OF THE ROYAL ACADEMY, SOMERSET HOUSE,

Continued from page 334.

Mr. Joseph William Mallord Turner, R. A. The pretended amateurs of painting are often heard to complain of a wearisome sameness of effect, which they imagine they can discover in every sea-piece. The calm, the gale, and the storm, make all its diversities, while vessels, in every possible form or position, afford but little gratification to the beholder, for they display no sentiment, excite no animation, and present no novelty. But are we to look for this want of interest in the subject or in the artist? He, who from the sea-beach surveys the ocean is not conscious of the same satiety: he finds a thousand varieties in the ever moving immensity of waters, and is ready to ackowledge the perpetual changes of gratification that the beauties of the scene afford him. In contemplating the paintings of Mr. Turner, we are sensible of similar sensations: nor is it merely the brilliancy of his skies, or the flow of waves, that we admire, it is that bold and awful grandeur of nature which his pencil, and De Loutherbourg's, seem to command with a power that raises the astonishment, while it fixes the attention of the beholder.—No. 22, by this excellent artist, represents *Spithead: boat's crew recovering an anchor.* The waves are in the strong motion of a rising gale; they break over each other with a frothy agitation, which the painter has exquisitely expressed. Actual motion was never more accurately depicted; while the play of the light upon the water beautifully assists the idea, and we almost believe that we hear the hollow murmur that must accompany this swelling sea. But Mr. Turner's canvas does not present us the mere *omnia pontus* of many marine painters. The boat's crew are introduced with that action and animation which gives a new interest to the piece. The figures are characteristic, and the boat seems to roll upon the billows beneath it. The vessel at some distance receives a rich stream of light across her sails and hull, which is continued over the water, and increases the general idea of fluctuation by the soft brilliancy which it imparts to the distant waves. The sky is rendered particularly grand by an abruptness of light amid the clouds. This light is finely blended with the whole luminous effect of the picture, and, although in itself discordant, is made to harmonize with the unsettled splendour of the whole design. The colouring is in the warmest stile that sea-pieces are capable of receiving: the greens and blues, which are apt to chill and disgust in paintings of this nature, are enlivened with every powerful tint that could be naturally introduced. The figures, the sails, the clouds, are all rich in colour, while the brilliancy of the principal light relieves the cerulean hue of the waters, where that hue mingles elegantly with the shadowing of the picture.—Nos. 105 and 146, are views of *Tabley, Cheshire, the seat of Sir J. F. Leicester, Bart.* The first represents the appearance of the sea and sky on a *windy day*; the other presents us the appearance of nearly the same objects as the former on a *calm morning*. A tall round tower, surrounded by the waves, is a principal object in both these pieces, and hurts their general effect. Neither of them is so warmly tinted, as the pictures of Mr. Turner usually are, nor is either of them calculated to attract notice at the first glance. The attentive spectator, however, soon disco

vers the pencil of Turner; that wonderful felicity with which he depicts the flow of water, is seldom discovered in the works of any other artist; it is here manifest, not only in the billows agitated by the wind, but in the rippling current of the ocean that flows undisturbed beneath the serene sky of a *calm morning*. *The Garreteers Petition* is a subject not so well adapted to the talents of Mr. Turner. The painters seem to have been emulous this year of honouring the poor *attic* poets with their attention. Four or five pictures of this *exalted* subject have appeared in the different exhibitions, and neither the pencil or the pen are much honoured by any of them. The *irritabile genus* must not be disturbed in this manner, and we venture to hint to Mr. Turner, that should he be found lurking in a *pindaric garrett* again, he will probably wish himself many leagues *out at sea*.

Mr. Henry Thomson, R. A. Besides two portraits (Nos. 41 and 60), this artist exhibits three fancy pieces in his usual excellent and interesting stile.—No. 104, *The Distressed Family*, represents an old blind man conducted by his son, a boy about eleven, and accompanied by his daughter, a lovely young woman of twenty, to solicit benevolence from the possessors of a humble mansion, which formerly belonged to himself. This figure is finely depicted; it is correctly natural, and nothing more; there is no attempt to impose upon our feelings by any thing extravagantly wretched. The countenance is marked with age and with affliction; but it is calm and unaffected, and most engagingly touched with traits of submission to misfortune. The young woman is extremely beautiful, but she certainly looks healthful and vigorous enough to work rather than to beg for her father; while the finery of her dress might induce one to conclude (rather uncharitably to be sure), that an *honest* penny would indeed with her be a *dernier resource*. The most pleasing part of the picture is the boy, terrified by the barking of a large mastiff. The blind old man, unconscious of the danger of the lad, is moving forward, while his terrified conductor recedes from his threatening antagonist. The features of the boy, his look, and his attitude, are not only expressive of fear but surprise: he had hoped that his old canine acquaintance would recognize him; but alas, there is a great difference between the throwing a bone to a dog, and the coming to beg at his door: the curs of the world soon forget those who *have* fed them, for the sake of those who *now* feed them. Ingratitude is indeed a savage animal, and this trembling stripling sees it, for the first time, in the shape of a ferocious mastiff: all this is happily depicted, and few spectators will behold this picture without compassion for the youth who receives the first impressions of so unhappy a sentiment in such a terrific manner. The colouring is brilliant: the yellow dress of the young woman would be almost too glaring for the subject, were it not repressed by the brown of the old man's garb, and the blue in the clothes of the boy. It is still rather too powerful, and *jaundices* the eye, which looks for more harmony in the general effect: it is, besides, too gaudy for the character which it clothes.—No. 140, *The Dead Robin* is a pleasing picture of children deploring the death of their favourite bird. The figures are probably portraits; the design is not the less beautiful. It is, indeed, in this pleasing manner alone that the portraits of children are sufferable. The little impudent girls and boys that stare at you, with stupid vacancy, from much of the daubed canvas that covers the walls of the exhibition rooms, or of their mamma's dressing chambers, are truly disgusting. The painter should always put infancy into action: it is in the midst of sprightly or interesting action that childhood is most delightful.—No. 177, *Boys fishing*. This is another excellent painting. The characters of the boys are finely expressed by a playful sort of attention to the business in which they are engaged. The colouring is much colder than is common in Mr. Thomson's pictures; and this so depresses the general effect, that an inattentive observer might be apt to overlook its merits. Those merits are, however, great, though they are not prominent. They consist in a close attention to nature.

Mr. C. H. Tatham exhibits five architectural drawings.

Mr. J. Taylor exhibits No. 300, *The Graces stealing the boy from Cupid.*

Mr. T. Taylor, Southampton-place, has an architectural design, No. 729.

Mr. T. Taylor, Oxford-street, exhibits five landscapes, Nos. 207, 253, 417, 463, 466. The two last are views of the City of York. In truth of delineation this artist displays a close acquaintance with the principles of perspective; his finishing, and particularly his shadows, are deficient in strength.—No. 352, *Milton Hall,* is the best of his present works, with respect to colouring and composition.

Mr. J. Theakston has a design for a public monument: *Britannia at the tomb of her departed hero, referring to History for his achievements.* The execution of this is in a stile much superior to the common-place idea of the subject. The figure of Britannia is dignified and animated, and the other figure is a classical and chaste personification of the Historic Muse

Mr. W. Theed exhibits "*A Fawn, part of a group of figures executing in ornamental plate. No.* 865. This is an elegant and classical figure; designs of this sort are frequently mere copies from the antique; there is, in this, however, a genuine and spirited novelty highly creditable to the imagination of the modeller.

Mr. W. Thicke. *Portrait of a Lady—Minature.* No. 716.

Miss E. Thicke. *Portrait of a Lady.* No. 625.

Mr. H. Thielcke exhibits a *Madona and Child.* No. 591.

Mr. M. Thomas has a *Mausoleum in commemoration of a late memorable achievement.* No. 815.

Mr. J. R. Thompson has four drawings of very different merit. Nos. 372 and 868 are the best. The first, *A view of Audley End, Essex, the seat of Lord Braybroke* displays great neatness and delicacy of pencilling; the other is a view of *the Lothbury side of the Bank.*

Mr. T. Thompson has three paintings. Nos. 143, 436, 559. The first and last are sea pieces: *A Calm* and *Margate Roads.* They are pleasing, but their merit is confined to a soft brilliancy of effect, while the waves and the principal objects are ill defined, and poorly executed. The picture entitled "*Hospitality to Shipwrecked Sailors*" is a coarse and unequal daub. The figures want grouping and good drawing: the *puley* countenances of the compassionate cottagers are disgusting; and the poor sailors are indeed wretched objects. If this piece has been painted for the cabin of a methodist captain, lately deprived of the benefits of the Guinea Trade, we think that its sentimentality will be very appropriate to its situation.

Mr. N. Thompson exhibits five Miniatures. Nos. 594, 619, 654, 701, 719.

Mr. W. J. Thomson has two Miniatures. No. 623, 632.

Mr. J. Thurston.—This artist is well known for his numerous illustrations of the works of our best poets, in correct and tasteful designs. Few book-embellishments enter so decidedly as his into the spirit of the authors they are intended to elucidate; but, of Mr. Thurston's designs we have heard it justly remarked, that they are among the best translations of poetry into painting ever produced. His present design (No. 320) is *a drawing from Dryden's Theodore and Honoria.* The terrific incidents of this tale are too extravagant to create any serious emotion in the reader; yet so admirable is the whole wrought up, that we cannot help feeling more than half willing to be frightened, and smile at the mock horror that assails us. Of this Mr. Thurston has been well aware, and he has known how to humour the idea of pleasantry thus blended with a sentiment of terror. The hunstman and his victim have a preternatural appearance; an undefined and irregular light is judiciously thrown round these figures, which appears to proceed from themselves; this is the *multo manifesti lumine* of Virgil, which although it can be better imagined than depicted, is often admitted with great effect into works of the best painters. The sublimity of this idea is excellently blended with the rest of the scene: the costume and banquet of the fourteenth century possess a stately festivity, which is as congenial with ludicrous as with exalted impressions, and the terror of the page who drops the dainties from the dish in his hand, and runs

with trepidation from the dreadful woman who has fallen near him, is so well introduced that Chaucer and Boccace would themselves have been proud of the smile it excites. A painter of more *imaginary* genius would have made a truly horrific picture of this subject, but we cannot recollect one of the present day, whom we should expect to enter into the complicated impressions intended by the author in so judicious a manner as Mr. Thurston has done. The drawing is in his usual style of a sharp-touched sketch slightly tinted.

Mr. R. Todd has two portraits, Nos. 80 and 580. The latter represents a *Child and Dog*. The drawing and colouring is far beneath criticism; it is in the most coarse and vulgar style of the poorest sign-painting.

Mr. W. Tomkins exhibits an *impression from an intaglio*, (No. 660).

Mr. F. Towne has four landscapes, Nos. 330, 383, 525, 589.

Miss Trotter exhibits No. 484. *The Story-book.*

Mr. J. Trumbull has specimens of historical, landscape, and portrait painting, No. 9, represents the *Holy Family, with St. John and his Parents.* It is undoubtedly an imitation of the old masters; but it is not by seizing some of their faulty peculiarities when they reject the guidance of nature that Rubens, Guido or Michael Angelo are to be imitated. In this piece the countenances are flat, and the outline hard: the drapery falls into stiff and inelegant folds. There is, however, much strength in the colouring, and clearness in the *chiaro' scuro.* Nos. 85 and 198 are *Views at the falls of the Yantick, a river of North America.* In these the character of the country is well expressed: the rocks and majestic trees are boldly pencilled, and the whole is rich in strong light and shadow. No. 356, is the portrait of a *Gentleman;* the delineation is stiff, and the colouring is feebly glaring, without strength of shadow.

Mr. J. Tudor has four views in Monmouthshire, Nos. 294, 295, 457, 499. The principle fault of this artist is a promiscuous mingling of light and shadow, without any regard to that general effect which is so necessary to fix the eye of the beholder. Many patches in his drawings are pencilled with taste, but without a broader and bolder aim, his pencil must remain unworthy of notice.

Mr. T. Tudor, of Monmouth, exhibits three landscapes, No. 329, *View on the river Wye, between Ross and Monmouth, near Coldwell,* displays a very pleasing effect of soft distant light, on the elevated brow of a mountain. There is also a warm glow of colour in this piece, which is well sustained by masterly shadow. We do not think so highly of his other two views, which are a *South-east and a South-west View of Lanthony Abbey, now destroyed,* (Nos. 370 and 392.)

Mr. G. Turner, exhibits one painting, (No. 409) *The Wrangling Card Players.*

Mr. P. Turnerelli exhibits an elegant and classical *figure of Vesta, for a Candelabrum,* (No. 777) and four busts, Nos. 788, 790, 863, 877. The last but one is in marble, and represents the Duke of Cumberland. It is very highly finished, and is an excellent likeness.

Mr. T. Uwins has two frames containing each *four drawings* (Nos. 351 and 369). They are designs from the works of various authors, and are intended for book-embellishments. Taste, spirit, and character are displayed in most of the figures; particularly in those from Hudibras. A light and slight freedom of execution forms the merit of these sort of things, and to the praise of such merit is Mr. Uwins certainly entitled.

Mr. W. Vatley has a view of *Skenfrith Castle in Wales,* No. 545.

Mr. E. Vaughan has a Miniature *Portrait of a Gentleman,* No. 592.

Mr. H. Villiers has Miniature *Portraits of three Ladies* in a frame, No. 627.

Mr. P. Violet has a Miniature, No. 593, *A Holy Virgin, and a drawing in water-colours, representing Children's Sports.*

Miss Violet. *A drawing in water-colours—A Girl playing with her Dog,* No. 345.

EXHIBITION AT NORWICH.

NORWICH being the first of our opulent provincial cities, to follow the example of the metropolis in concentrating the productions of our native artists in the form of an Exhibition, we feel assured that our readers will be gratified with some account of the performances submitted to public inspection during the late assizes and the following week. This is the fifth exhibition which the Norwich artists have presented to the tribunal of public criticism, and it is but justice to observe, that from their first essay, they have made progressive advances towards that state of excellence which we feel confident will ultimately prove a source of the highest gratification to the amateurs of the pictorial art. However, it is not to be supposed, from the general tribute to their talents, that their labours should escape the liberal criticism to which they are subjected, and we trust our remarks will operate beneficially on this infantine society. Local prejudices and local interests, united to a want of judgment, often constitute a fashion of censuring or applauding the productions of the painter's genius.—Unbiassed by any spirit of this kind, or by any motives beyond those which arise from a devotion to the art, we are only guided in our judgment by the true and sole criterion—MERIT.

Mr. ARTHUR BROWNE exhibits Nos. 39, 43, and 210; the first of which is an elevation of a design for a new iron bridge, intended to be erected near Norwich, of which No. 210 is a model.—No. 43, is an elevation of a house, which does not require any particular remark.

Mr. P. BARNES, a young artist, in the same line, has four productions, which possess considerable merit as juvenile performances.

Mr. CROME has 12 pieces. No. 14, *a Landscape*, in oil. The distance between the fore and middle ground is well preserved, and also the perspective, but the pigs are *very beastly*.—No. 16, a small picture by the same artist; and here we are happy to notice the successful efforts of Mr. Crome's pencil. This represents Yarmouth craft (loading or unloading) with sacks of corn, flour, &c.; a busy bustling scene, touched with spirit. We wish the ass in the front had been drawn with a little more care. We know not if Mr. Crome's imagination at the time was filled with ideas of the *colossal*, but certainly the head of the ass is large enough for that of a charger of heavy dragoons.—No. 19, *a Landscape*, in water colours, of which the effect is very respectable; but, like some other productions of this artist, it abounds, to a sickening degree, with a sort of "green and yellow melancholy."—No. 24, *Cromer Beach, below Cliff*. There is in this picture a *dashing* attempt at boldness of manner; we cannot compliment the artist on his success. The sky, the cliff, and the sea require a more definite demarkation. A part of the fore-ground, however, displays ability; the manner of the figures, and the fish have considerable merit; perhaps the latter may be considered as disproportionate, and are so very slightly touched as to discover evident marks of haste, and partake of that unfinished appearance which pervades the whole.—No. 47. *A View in Cumberland*. Here is the same temerity of attempt as in the last piece, accompanied by similar consequences.—No. 48, *A Grove Scene*, in water colours. The composition is very good, and the distance well expressed and airy. The trees towards the middle, and even those in the fore-ground, want that clearness and force, which in our opinion, are indispensably requisite to produce a good drawing, and (if we except the little gleams of sun in the distance) the effect of the whole is monotonous and heavy. We are pleased with Mr. Crome's handling; his touch evinces spirit, but the want of force and clearness in this drawing is obvious.—

No. 59, *Yarmouth Beach and Jetty*, in oil. This is a clever picture; the manner is more minute than Mr. Crome is in general; but still it looks unfinished and chaotic.—No. 84, *An old House near St. Clement's Church-yard*, or rather the ghost of an old house, that, with all its phantom-like appearance, we should willingly "render up to sulphurous and tormenting flames," without the solemn apostrophe of "alas poor ghost."—No. 66, *A small Landscape*, in oil. This is by far Mr. Crome's best production. It is rich, clear, and expressive, and the distance on the left is admirable. It strongly reminds us of the pictures by B. Barker, of Bath. This, and No. 16, decidedly confirm our opinion, that Mr. Crome's small pictures are the best of his performances.

Mr. Cotman.—The productions of this Gentleman are multifarious, not fewer than thirty-eight *cumbering* the walls of the room. We apply this epithet to the number, and if our recollection does not fail us, the circumstance is not without precedent. Nos. 6, 7, and 10, are pencil sketches, mere outlines, indeed, but certainly indicative of very superior talent.—Nos. 9, 80, and 87, are portraits in pencil, highly creditable to the artist, both in the execution, and in fidelity of likeness.—No. 144, is of the same description, with the addition of colours. We wish we could speak in equal terms of No. 11, which professes to be a representation of the Dutch Fair at Yarmouth, but is perhaps as *outrée* in all its points as can well be imagined. We shall not enter more into particulars, because this piece is stated to be unfinished; and we venture to recommend this artist to suffer it to remain in that state rather than to waste any more time on that which never can add to his reputation. The water of No. 13, which represents Knaresborough bridge in Yorkshire, is limpid and beautiful.—Nos. 25, and 23, are old Houses in Norwich. Whatever ravages time may have committed on the timbers, joists, and splines, or lath of these buildings, his iron tooth seems unmercifully to have spared the plaster, for no other obvious purpose than that Mr. Cotman might transfer it to the canvas, and in this attempt he has succeeded. We wish we could give the meed of praise to 27, and 28, *Smelt Fishing*, and *a View from Catterick Bridge*. for the artist appears to have taken great but unsuccessful pains to accomplish a difficult task. The first is Evening, but we imagine might more appropriately be called night: the other is Mid-day, and is rather better than the former; but the sky, as well as the water, exhibit appearances of being manufactured with the scrapings of the pallet.—Nos. 136, and 137, represent the Ferry House at York, and the Ouze Bridge in that County. The water in these pieces is admirable, and they are by far the best finished of Mr. Cotman's productions.—No. 168, *Boats on a Beach*. There is a sail thrown over these boats, producing a masterly effect, and which cannot be viewed without admiration. The following, No. 169, is a subject in some degree similar, being fishery and marine implements, but falling very short of the merits of the preceding.—No. 208, is *A View of Norwich Market Place*, now in the hands of the engraver. There are perhaps but few subjects which present to an artist a finer field for the display of his abilities than that which Mr. Cotman in this instance has taken. The delineation is exceedingly correct, and he has chosen the bustle of a market day, to give that liveliness to the picture which so highly characterizes the scene. The multiplicity of figures necessary to be introduced for this purpose, unquestionably comprise a work of great difficulty, and clearly shew Mr. Cotman's attempt to be a most arduous one. Indeed, the boldness of it claims our approbation, and though we have objections to some parts of the picture, yet it possesses so much merit, as to demand a great share of our praise. We do not indeed like the shadowing, which seems to be rather studied than natural. The covered stalls ought to have been more in shade. A few of the figures and groups in the fore-ground are somewhat *outrée*, and the colouring we think is crude; but, upon the whole, we repeat, that this is a respectable production.

Captain Cockburn, of the Royal Artillery, an honorary member of the Society,

Statue, described in page 423, 424, &c.

EAST SIDE.

WEST SIDE.

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had sent no fewer than seventeen of his performances. Perhaps Captain Cockburn may complain that we are deficient in that fashionable taste which would enable us to agree with some critics (and we hear with this gentleman himself) who declare these productions exhibit, if not inimitable, at least very superior proofs of genius. We have "heard others praise; aye, and highly too." We allow Captain Cockburn to possess superior penetration, enabling him to elicit beauties in these pictures, which the vulgar eye cannot discover. We will even permit Captain Cockburn to fancy that he has distanced all his competitors, and we will readily allow him to persuade the fashionable amateurs that his pictures (which like Peter Pindar's razors, were made "to sell") must be far more worthy their patronage, painted by a Captain of the Royal Artillery, than scenes depicted by the humbler artist. We profess ourselves to be the friends of the professional artist, and lament to find that so many productions of merit, at very low prices, were by the false prejudices of the would-be patrons condemned to temporary oblivion in the painter's portfolio. Alas, that prejudices derided twenty centuries back, should so disgrace a polished people.—*Vide* Mark, Chap. 6. Ver. 3 and 4.

No. 71, *Is a Sketch from Nature, near Norwich.*

No. 113, *Norwich Cathedral.*

No. 126, *A Mill and Heath Scene, from Nature,*

Of these three, No. 113, is the best; of No. 126, the colouring and effect are good, but they all want the touch and handling of a master. No. 128, *Cronenberg Castle, Zealand, Evening.* This picture commanded the attention of the amateurs. It was placed in a very appropriate situation, from which it derived great advantages. The whole performance exhibited a very bright and airy appearance. It displayed taste and correct delineation, and had a very beautiful effect at a distance; but the castle's zenith certainly was not the zenith of the art, although pronounced inimitable by the Dilletanté—but we are not of the tribe of Polonius.—No. 141, *Warm Baths in the Interior of the Cape of Good Hope.* There is merit due to Captain Cockburn, in his delineation of this prospect, but still it cannot be called either a masterly or finished production.—No. 145, *Cottage, Great Baddow, Essex,* not deserving any particular attention.—No. 148, *Sketch from Nature,* in the same parish, which we passed by with a similar opinion.—No. 154, *Simon's Bay, Cape of Good Hope.* This is much better, and in scenes where water and shipping are introduced, Captain Cockburn's taste and powers are more forcibly shewn.

No. 165, *Cottage and Heath Scene, North-walsham, Norfolk.*

No. 170, *A Garden House at the Cape of Good Hope.*

No. 176, *A Scene on Mousehold Heath, from Nature.*

Our observations on No. 126, will apply to these three, which are evidently but just within the pale of mediocrity.—No. 179, *Cows, Tower, Norwich.* Here is good effect, but the whole picture is too slight and unfinished for an exhibition.—No. 184, *A Corn Field,* from which we could not glean a single beauty.—No. 185, *Another Cottage, and another Heath Scene.*—No. 190, *A View in Bengal, East Indies.* We think this the best of Captain Cockburn's productions, a powerful and rich drawing. We wish we could say that Captain Cockburn's prolific pencil had enlivened his productions with figures—figures, it is true, there are; but, "not to speak it profanely," such figures ********!!!!—*Vide* Hamlet, Act III. Scene 2. *

* "We thought some of Nature's journeymen had made them, and not made them well, they imitated humanity so abominably."

We present our Readers with the Bassi Relievi of the East and West sides of the Statue of the Duke of Bedford, which were noticed in our last Number.

REVIEW OF WORKS OF ART.

EXHIBITION OF THE WATER COLOUR SOCIETY IN NEW BOND-STREET.

"The Athenians know what is right, but the Lacedemonians practice it."

THIS Society which calls itself *the* associated *Artists* in Water Colours," and their exhibition, an "exhibition of *Drawings* and Miniatures," appear to disclaim the nomenclature adopted by the Society, who exhibit at the Great-room in Spring-gardens, and will neither call themselves *painters*, nor their performances *pictures*. What *reason* they may have for this designation of themselves and their works, does *not* appear. The catalogue of their last years exhibition opened with a preface, but this year it has none, and is indeed a very scanty sixpenny affair of twenty small pages, deficent also in an Index.

From such a preface as they set before their visitors last year, of which the burthen was an apology for doing that which any set of men have the clearest right to do, they may easily stand excused; but an Index, such as would have enabled us easily to have found all the productions of any one of the exhibitors, (such as is subjoined to the Catalogues of the Exhibitions of the Royal Academy and British Institution,) we should have been glad to have seen, and it might well be afforded if the additional sixpence be really meant to pay for the catalogue.

Perhaps it might be thought, that in these *dining* days, they do a better thing in inviting the president of the Royal Academy to a dinner, and politely sending round cards to invite certain artists and gentlemen of taste to view their exhibition before it is open to the public.

We shall observe nothing further on these points at present, but that, as the index we desire, would be a thing of small trouble or expence to the society, and of great convenience to the public, we shall hope next year to see it, not only here, but at Spring-gardens also.

We now proceed in the impartial order of the alphabet, to notice their several performances.

Mr. W. J. BENNETT exhibits the following views.

No. 128, *West Cliff Hastings*. By stationing himself to the westward of this cliff, and looking eastward, Mr. Bennett has brought in Hastings Castle also, which, with a few fishermen's houses and boats, compose a pleasing picture.

His other performances are views in Italy, and are of the same pleasing unobtrusive character. In his colouring he appears less partial to purple than formerly; his pictures are therefore, we think, better. They are as follow.

No. 151, *View of Torre de Lanterna, from the outer harbour of Messina.*

No. 156, *Castel del Uvvo, in the bay of Naples.*

No. 179, *Felucca in a brisk Gale, with a distant view of Castel, à Mare, in the bay of Naples.*

The performances of Mr. J. BAYNES are more numerous than excellent. The list follows, but we could not bring our attention to a particular examination of them all.

No. 3, *Part of Goodrich Castle.*

The perspective both of the tower and arched entrance of this castle is incorrect, and the view ill chosen: here are a few straggling sheep, and a sort of common-place piping shepherd, but none of the music nor the poetry of art.

No. 66, *Part of Chepstow Castle, with Cattle*, in point of perspective is not at all better than that of Goodrich. The nearest tower is sadly out of drawing: but the cattle are here so much better than the landscape, that they appear to be quite the work of a superior hand. Mr. Baynes should really learn a few of the leading principles of perspective, before he ventures to

appear in such an exhibition as this. His other pictures, or *Drawings* (as it is the Bond-street fashion to call them) are as follow.

No. 27, *View near Chepstow, with the junction of the Severn and Wye in the distance.*

No. 34, *Cottage near Bath.*

No. 84, *Cattle Piece, Noon.*

No. 85, *View on the Wye.*

No. 99, *Cattle and figures.*

From the pencil of Mr. D. Cox, are the following productions.

No. 4, *Kenelworth Castle.*

No. 8, *Landscape and Cattle.*

These possess great truth in their general tones of colour, and general effects of their chiaro'scuro, but the architecture of Kenelworth Castle is very clumsily delineated.

No. 34, *View near Birmingham.*

Is a picturesque group of old houses, the gables of which relieve with an excellent effect of brightness from a dark, cloudy sky. The children angling near the fore-ground, are well introduced: but the picture altogether, and especially the dark mass of trees, and the ground, would have admitted with advantage a little more finishing.

No. 21, *Is a View on the Banks of the Thames.*

No. 52, *Is a Heath Scene.*

The principal objects in which are a Windmill, a miller's cottage, a rustic wooden bridge, and a road winding over an extensive heath. The cottage and mill are very picturesque, and the sky, which consists chiefly of clouds rolling in vast volumes over the heath and distance, discovers the hand and mind of a skilful artist.

Nos. 63 and 64, *Are Cottages near Dulwich and Battersea.*

No. 82, *Harlech Castle.*

No. 106, *Conway Castle.*

No. 129, *Landscape, a Sketch.*

We feel ourselves obliged to say of Mr. Cox on the whole, that he sh[illegible]ld either be content to decorat[illegible] his lands[illegible] with old mills, cottages a[illegible] vels [illegible] intro-duces castles c[illegible] ure, should bestow m[illegible] on on the delineation o[illegible]

The name and works of Mr. P. Dewint are new to our attention, as are those of Mr. Cox, which have just passed in review, and it is among the good consequences of such exhibitions as the present, that the merits of excellent artists, as well as the demerits of impudent and empirical pretenders in art, are fairly brought before the public. The public will by this means, much sooner learn to appreciate the true value of their respective performances, than through the intervention of dealers, and while the genuine painter will finally, (if he does not at first) reap the just harvest of his fame, the bold and ignorant pretender will sink in deserved oblivion; mistaking notoriety for fame, he may sport, dash, or dabble awhile on the surface of its waters, but the day will soon arrive, when he will be seen and heard of no more.

Mr. Dewint has nothing to fear from the boldest and bravest of his predecessors in water-coloured landscapes. He has manifested in the present exhibition that professional skill, which can only be founded on accurate—by which we do not mean minute observation, confirmed and rendered familiar by habit. He has opened a road for himself, not far wide of those in which Turner and Calcott are travelling, through the landscape of life, and may proceed with a steady pace toward the ultimate object of his ambition, where he will find a niche prepared for his reception.

No. 21, *entitled a Landscape*, has escaped our particular attention.

No. 33, *is a View of Lincoln*, with the effect of an early hour of morning most admirably depicted:

> "Nature awakening from the night
> "Has just put on her robes of light."

The subject of the picture is the Cathedral, with part of the City of Lincoln; the merit of it resides chiefly in what the science and feeling of a poetical landscape painter has added to the scene. The picture is large. The boats and shipping near the fore-ground, are introduced and treated with the consummate skill of a master in this branch of art, and the circumstance of youth bathing in the river, is also introduced with an attention to time, and place

which is not less praiseworthy. All that composition has added to the landscape, is purely and strictly *incidental*, which we esteem no slight praise of the science of Mr. Dewint.

No. 37, is *Old Buildings*.

Here also the sky is admirably composed to contrast the forms of the old buildings, and suit the landscape, and the light and shade and colours are massed and harmonized with great judgment. The old houses and water have all the appearance of being copied from Nature. The figures introduced, which are two rustic boys fishing, were alone wanting to complete the picture as a composition; they are small, but they are united to the landscape by every tasteful tye: they angle under clouds, which promise to be not less conducive to their sport, than they are to the beauty and unity of the picture; all of which betokens the reflective mind of the artist.

Nos. 40, 53, 60, and 118 are each entitled *Landscape*.

The chiaro'scuro in all these landscapes is simple and natural, yet vigorous: the colouring has all the sober richness of English nature, and (as if from refined perception) Mr. Dewint has also conveyed some idea of its humid frehness.

The skies in Nos. 53 and 60 (the former of which is an heath scene, with cattle and water; and the latter a village scene, with wood—a sort of English Hobbima) are of peculiar mildness; and in all of them the artist appears to have taken the forms of the trees, just as they happened to be in nature, which painters rarely do, but which, in the present instances, forcibly persuade the spectator of the truth of Mr. Dewint's representation of landscape.

No. 121, is *King John's Palace, Lincoln.*

" Hail, mildly pleasing Solitude,
" Companion of the wise and good.
" Oh! how I love with thee to walk,
" And listen to thy whisper'd talk.
——" chief, when evening scenes decay,
" And the faint landscape dies away
" Thine is the doubtful soft decline,
" And that best hour of musing, thine.

This is an upright picture, with a tone of mild solemnity pervading the whole, which is extremely pleasing. On such a performance as here is presented, the critic's eye and attention gladly repose awhile from the general glare of pictorial exhibition, and rarely he arrives at a subject affording so much of calm enjoyment. The palace, the former pride of royalty, is now in ruins. A dark mass of building, the breadth of which mass is encreased by two birch trees growing within the walls of the edifice, is opposed, without abruptness, to a light mildly-coloured sky. A pensive gloom enwraps the whole of King John's palace, except where the light catches on the edges of two Gothic windows, and partially on a detached wall of the ruin. Two sitting figures are judiciously introduced. The whole will powerfully remind him, who is conversant in pictures, both of Poussin and Turner; yet nothing can be further from being a copy of either.

Mr. G. Dinsdale exhibits the four following views.

No. 16, *Cascade in Swaledale, Yorkshire.*—The cascade falls from no great height, and is much broken by fragments of rock. A bridge is seen beyond. The whole has a bold chiaro'scuro, but is deficient in detailed drawing.

No. 108, *Richmond, Yorkshire.*

No. 139, *Loch Lubnor, Perthshire, North Britain;* and

No. 267, (of which, for some reason best known to the secretary the name is not mentioned in the catalogue) all discover the same want of thorough acquaintance with the details of nature, which we noticed in our observations on Swaledale cascade. Mr. Dinsdale's general effects are sufficiently forcible: but his artifice of opposing hot to cold colour is somewhat too palpable. The last is his largest, and probably the best of his performances, and we are somewhat at a loss to guess, why the secretary and hangers have treated it with so little respect as to remove it from the place where it originally hung, and omit it in the catalogue.

Mr. R. [illegible]on presents us with No. 48, *Remain[illegible] old To[illegible]n the City wall, No[illegible]*

W[illegible] excellently well colou[illegible], cart lodge and

other farm-yard accompaniments, are made to assimilate very well with the ruin.

No. 62, *Flordon, Norfolk*, possesses similar merits.

By Mr. E. Goodwin are the following views:

No. 22, *On the River Dee, near Llangollen.*

No. 94, *On Hampstead Heath.*

No. 182, *Bolton Abbey, Yorkshire.*

The latter is a landscape of some merit. In the middle ground of an extensive scene, terminated by mountains, are the ruins of Bolton Abbey. The picture would probably have been better, if the Abbey itself had received a larger portion of light, and it had been less spread on the ground and houses; indeed if the houses, which are here made to appear so principal, had been entirely swept away, the landscape would have acquired majesty and importance. Mountains, rearing their heads beyond a ruined abbey in a secluded dell, are grand materials; and where they exist, as in the vale of Bolton, modern houses should be kept at a respectful distance. The picture altogether, as Mr. Goodwin has managed the effect, looks too much as if it were done to gratify the vanity of those who inhabit the said houses.

Mr. Goodwin also exhibits,

No. 169, *On the River Mersey, Hilsby Hill, Cheshire.*

Mrs. Green's performances are of various kinds, and all of them meritorious. She paints on paper, and on ivory; portrait, fancy subjects, and landscape. On paper, are

No. 180, *The Sulky Brother;* and

No. 181, *The Town of Maidstone, from Tovell.*

The subjects of her miniatures (which are painted on ivory) are as follow:

No. 226, *a Cherub.*

No. 227, *Portrait of a Lady.*

No. 228, *Diana.*

No. 230, *Portrait of a Gentleman.*

All of which are delicate, though rich in colour; and highly finished, though painted with considerable breadth of stile. If we have any thing left to wish for, with respect to the infant boy which is called a cherub, and which appears to be painted from the life, it is a pair of shoulders corresponding with the head, instead of the little wings. In other respects, if Corregio and Reynolds had united to produce this boy, his face and hair could scarcely have been more beautifully treated: such is the united force and blandishment of chiaro'scuro and colour which is here displayed.

The merits of the Lady's portrait are nearly of the same kind, except that the stile partakes more of that of Vandyke. The longer we look at this portrait, the more admirable it appears. The colours of the tasteful artist, though they display considerable variety, are well harmonised; the back ground formed of all, acting as a common bond of union, while the contrast of plainness to enrichment, which is kept up with great art, between the broad, and ornamental, parts of the picture, discovers a refinement of principle existing in the mind of the fair artist, which, in modern portrait painting, has not often been so delicately felt, or so successfully attended to. If this portrait has a fault, the off eye is rather too large; yet it may possibly be on this very account, the more exactly a portrait of the beautiful original.

The Goddess of Chastity, No. 228, is perfectly chaste both in dress and colour. There is a delicacy and virgin purity of form and colour prevailing throughout this miniature, which is perfectly homogeneous with the subject, and which could only proceed from corresponding delicacy of feeling and reflection in the mind of the author.

Mrs. Green's landscape which hangs below, though slight, is in a good taste, and her "Sulky Brother," who will not accept of condolence, is scarcely less meritorious than her performances on ivory.

To be continued.

CATALOGUE RAISONNÉ.

An Elementary Treatise on Chemistry, comprising the most important facts of the science, with Tables of Decomposition, on a new plan; to which is added, an Appendix, giving an account of the latest discoveries. By Charles Sylvester. Liverpool, E. and W. Smith, for Longman, Hurst, Rees, and Orme, London, 1809, *p. p.* 164. *8vo.*

We were somewhat surprised to see Mr. Sylvester in a chemical dress. His attentions to Galvanism we are well acquainted with, and the science itself is indebted to his labours. Indeed every thing really novel, in this work, refers itself to *chemico-electric science.* It was altogether impossible for him, in so short a compass, to pourtray the respective characters of the usual contents of the several compartments of chemical nomenclature. We do not think that his attempt again to introduce symbols, although his own have been better even than those devised after Hazenfratz and Adet, and adopted by the French academicians. The work seems chiefly intended for the use of students, or those who may be attending his own private lectures. We do not see any thing particularly new, unless we admit his galvanic opinions and his different views of Davy's Experiments to be so. Of this discrepancy of opinion we shall subjoin some account. The tables of decomposition, says he, which I have added, will be found useful in various points of view. The manufacturing chemist will derive much advantage from them, in ascertaining the mutual actions of many saline bodies. In medicine they will enable the physician to avoid prescribing incompatible salts, a circumstance which ought to be particularly attended to, They are, however, more particularly intended to furnish the chemical student with numerous facts, to direct him in his practical studies.—Introtroduction viii..

So soon, says he, p. 120, as these facts (alluding to the decompositiou of the alcalies and earths by Davy) are confirmed by experiment, we may hope to see the science of chemistry in a very simple form. The whole of the ponderable matter of our globe will resolve itself into two classes of simple bodies, viz. into oxygen and different species of bodies, and also the compounds may be considered as oxides more or less combined with each other. The acids and oxids, including the earths and alcalies, may be considered as simple oxides, and the various genera of salts as compound oxides.

In page 120.—No other substance has yet been decomposed but through the medium of water; and it may strongly be argued, that the decomposition of all other bodies, by galvanism, are rather owing to the presence of the hydrogen of the water, than to the galvanic energy. * If the wire

* We cannot help here noticing some observations, or rather conclusions, drawn from her experiments on combustion, by Mrs. Fulhame, which the author possibly had in his eye, viz. That " water is essential both to the reduction and oxygenation of bodies, and is always decomposed in there operations.

" That water does not contribute to metallic reduction merely by dissolving, and minutely dividing the particles of metallic salts, and thus removing the impediments opposed to chemical attraction by the attraction of cohesion; for were this the case, metallic solutions in æther and alcohol, in which that impediment is equally removed, should be as readily and effectually reduced as metallic solutions in water are.

" That when one body is oxygenated, another is at the sa[illegible]sed to its metallic state, and *vice versa*; when one body is restored to its combus[illegible]her is at least at the same time oxygenated.

from the copper end of the battery be *immersed in water* in the galvanic current, or if, instead of pure water, a solution of a metal be employed, no hydrogen gas is given out at this wire, so long as any metallic oxide is in its vicinity; but instead of this, the metallic oxide is reduced and precipitated on the wire. If the metallic oxide in question has a strong affinity for oxygen, the whole of the hydrogen does not disappear, but under all circumstances, it disapears in proportion to the quantity of metal precipitated. From whence it would, according to our author, appear, that hydrogen is essential to the decomposition of all metallic oxides; but since the oxides of zinc and iron ore are slightly decomposed in this way, and these metals, at the ordinary temperature, are capable of taking oxygen from hydrogen, part of the hydrogen disappearing when these oxides are decomposed by galvanism, we may attribute the effect partly to the hydrogen and partly to the galvanic process.

Mr. Davy having stated that he could not employ potash in the solid and dry state, as it was not a conductor of electricity, is answered by Mr. S. (vide note page 122.) "In this Mr. D. is not correct. In making some experiments since Mr. D. I observed that when the contact was formed with a piece of dry potash in the circuit, and inclosed in a tube of glass, to defend it from the moisture of the atmosphere, a dense red spark was produced, and while the communication was kept up the current could not be interrupted by any substance but metal or charcoal. I did not, however, see any other effect than if a pure metal had been in the same situation."

Mr. Sylvester excepts to Mr. Davy's employment of potash which has deliquesced. "The potash in this state was laid upon a dish of platina connected with the copper side of the battery, and a piece of platina wire coming from the zinc end of the battery was brought into contact with the copper surface of the pot-ash. Both the surfaces of the pot-ash entered into fusion, and a violent effervescence took place from the upper furface. No elastic fluid being given out from the under surface, but bright metallic globules appeared; having the appearance of mercury. These globules Mr. D. found to be the basis of pot-ash, and the gas which was discharged from the upper surface being oxygen, he concluded that the alcali was a metallic oxide. The presence of water renders this conclusion rather equivocal. The water as well as the alcali must undergo decomposition, and yet no hydrogen is observed, but the globules appear alone. If the hydrogen be not admitted as an agent in the decomposition of this alcaline oxide, it may be argued) and with some plausibility, that the substance in question is a compound of alcali and hydrogen.

The phenomenon exhibited by the combination of this alcaline base with water, may arise from the alcali being seized by the water, the hydrogen being set at liberty. In another ex. Mr. D. states, that this substance afforded hydrogen gas, by the application of heat alone. Mr. Davy accounts for the electrical decomposition

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"That quantities of air and water, equal to those decomposed in the different species of combustion, are constantly forming. Thus nature, by maintaining this balance of power between combustible and oxygenated bodies, prevents the return of original chaos; and since in every instance of combustion water is decomposed, and one body oxygenated by the oxygen of the water, while another is restored to its combustible state by the hydrogen of the same fluid, it follows that, 1. The hydrogen of water is the only substance that restores bodies to their combustible state; 2. That water is the only source of the oxygen, which oxygenates combustible bodies; 3. That no case of combustion is effected by a single affinity.—This view of combustion may serve to shew how nature is always the same, and maintains her equilibrium by preserving the same quantities of air and water on the surface of our globe; for, as fast as these are consumed, in the various processes of combustion, equal quantities are formed, and rise regenerated, like the phœnix, from her ashes."—*Fulhame's Essay on Combustion, London*, 1794.

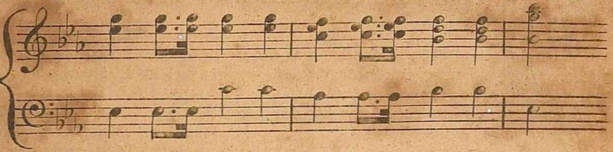
of the neutral salts, by supposing that the acids were in a state of negative electricity, and were in consequence determined by attraction to the positive or zinc side of the battery, and that the bases of the same salts from their contrary state, were attracted to the copper or negative side of the battery. The metallic salts exhibit under similar circumstances, different appearances from those of the alcaline salts. Mr. D. here tells us, that the metal from its positive state, of electricity, deserts the oxygen and the acid, and is attracted to the negative side of the battery, while the oxygen and the acid are attracted to the positive side. It appears that Mr. Davy wished to establish the general law, that all inflammable matter is in a state of positive electricity, and that the oxygen which he concludes to be in a state of negative electricity is attracted by bodies in a positive state. Though he accounts for the decomposition of water in a very simple manner, explanation cannot be extended to any other substance. In the decomposition of the metallic oxides and acids, the presence of water is necessary. The water and the oxide are both decomposed, and of course the oxygen ought to be liberated at one or both of the wires, and the hydrogen, and the other inflammable base at the contrary wire. The hydrogen, however, always disappears in proportion to the quantity of metallic oxide reduced.

If we are to admit the idea of oxygen and inflammable matter possessing these contrary states of electricity, it will follow that during the oxygenation of any substance, a neutral state of electricity will be established. We shall find this reasoning will render every thing void, which Mr. Davy has said relative to the decomposition of the earths and alcalies by electricity. In his late experiments it appears, that two of the alcalies and some of the earths are oxides, and must hence be in a neutral state of electricity. They would, therefore, have no more tendency to pass to the negative than to the positive side of the battery. The same reasoning will equally apply to the acids of these salts, since they must be in a similar state of neutrality. Mr. Davy's hypothesis, therefore, cannot be admitted, for two reasons; the 1st. is the data on which it is grounded are merely assumed, and 2d. it does not explain the phœnomena.

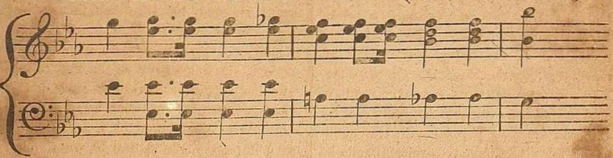
The Chemical Pocket Book, or Memoranda Chemica, arranged in a Compendium of Chemistry, by James Parkinson, of Hoxton, 4th edition, with the latest Discoveries. Sherwood, Neily, and Jones, London, 1809.

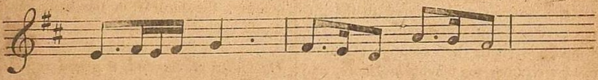
The taste manifested by students of the present day for chemical science, which has for its object the general elucidation, improvement, and extension of the arts and manufactures, is a sufficient excuse for the multiplication of works in its several departments. Some few years back we were, in this respect, greatly deficient; but very much has lately been done, and Mr. Parkinson's little work ought to have its portion of praise. "Like the bee he has roved freely, in quest of materials; and he has, it must be allowed, in a degree imitated its skill in selection and arrangement." We are ready to admit, that his Compendium contains, in a very *condensed* form, most of the known facts upon which the science rests; and it is well calculated to induce those, who are not of the medical profession, to avail themselves of the advantages afforded of obtaining experimental information, by the captivating method of the public lecturers.

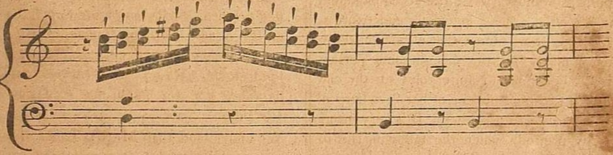
This edition is enriched with a sketch of the recent discoveries of Mr. Davy, on the subject of the chemical agencies of electricity, and of the decomposition and composition of the fixed alcalies; together with various very interesting tables. We do not hesitate to pronounce this work to be an interesting introduction to systematic writers on the subject.

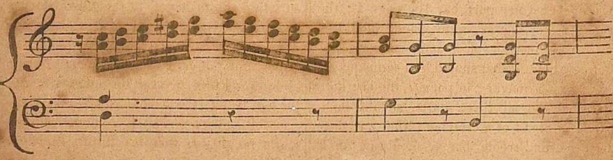


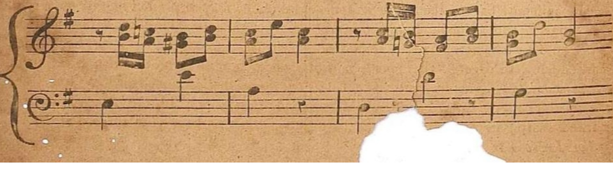
Which Mr L_ has thus altered (Bars 17 & 18 Page 38)











CRITICAL CATALOGUE OF MUSIC.

Where shall the Lover rest? the song of Fitz-Eustace, from Marmion, by Walter Scott, Esq. the music for three voices. Dedicated to Miss George, by Sir J. Stevenson, Mus. Doc. 2s. 6d.

Sir J. Stevenson, in this production, has far excelled Dr. Clark's adaptation of the same words, which have also been set by Mr. Attwood. Although we give the preference to the latter gentleman's arrangement, for the classical style of its melody and scientific harmonies, yet we have no doubt but the present composition of Sir J. S. will be more popular with the public in general. The melody is tasteful and elegant; the words judiciously distributed; and the passages well adapted to the different voices allotted to perform them. The symphonies (with the exception of bar 4, p. 1.) are rather too much *à la Moore*, and perhaps want variety: the accompaniment is, upon the whole, ingenious and expressive; the short phrase that is harmonized is uncommonly pretty, though some persons may object to the counterpoint at the end of bar 1, and beginning of bar 2, where all the voices rise together. It is very incorrectly printed, which the following list of errata will prove:—The dot is omitted after the first C, voice part, bar 10, page 1; the second note, bar 12, same page, should be a quaver instead of a semi-quaver; last note of the same bar should be a semi-quaver instead of a quaver; in page 2, the last note of bar 2, in all three parts, should be a quaver instead of a crotchet; the third note in the second treble, bar 4, should be an F instead of an E; the F sharp, and [illegible] the accompaniment, bar 8, should be a demi-semi-quaver, and a double demi-semi-quaver; the first bass note, bar 11, should be marked flat. In page 3, the fourth note, bar 3, should be C natural instead of flat; the third G in the bass, bar 5, should be marked sharp; in page 4, the E D sharp in the accompaniment, bar 1, should be demi-semi-quavers; the E in the bass, bar 2, should be marked flat, the second C sharp, vocal part, bar 3, should be marked natural instead of sharp. There is a quaver rest wanting after the B in the accompaniment, bar 7; the semi-quaver rest in the accompaniment, bar 10, should be a quaver rest; the D and E vocal part, bar 12, should be a semi-quaver and a demi-semi-quaver; the quaver rest at the end of the same bar should be a crotchet rest; in the accompaniment of the same bar the demi-semi-quaver rest should be a semi-quaver rest; in page 5, the A and D, vocal part, bar 5, should be semi-quavers instead of quavers; the third G in the bass, bar 7, should be marked sharp.

The Caliph of Bagdad, a grand romantic Ballet, composed by Monsieur Vestris, and performed with the greatest applause at the King's Theatre, Haymarket; the music composed and arranged for the piano-forte, with an (ad libitum) *accompaniment for the harp, by F. Lanza.* 10s. 6d.

We understand that Mr. F. Lanza is a very young man, and it gives us great pleasure that the managers of the Opera House are willing to afford young professors an opportunity of exhibiting, and the public an opportunity of hearing, specimens of their abilities. From several movements in the present ballet, we have formed a very favourable opinion of Mr. L's. taleтns, and we make no doubt, that his future exertions will amply repay any encouragement a liberal public may at present bestow upon him. In the Andante Maestoso, with which the overture commences, is a passage which evinces a taste of no common description; we mean that contained in the 13th, 14th, and 15th bars. In the Allegro Vivace, though not perhaps quite so good as the in-

troductory movement, are several passages which prove Mr. Lanza to be very superior in science to most of the soi-disant composers of the present day, particularly from bar 23 to 30, page 4; and from bar 14 to 29, page 7: the modulation of the latter is particularly ingenious. Of the different movements in the ballet we give the preference to numbers 4 and 5, in the 1st act: No. 4 is an Arabian dance, in which the suspension of the tonic has a novel and striking effect. The transition also to the relative major, after the first double bar, is uncommonly beautiful. In No. 5, the principal effect depends upon the harp. As three other movements occurbefore the first act finishes, the entitling the Allegro, page 16, a Finale, must be a mistake. In the second act we give the preference to the Allegretto, in the pas de deux for Monsieur Moreau and Miss Lupino; No. 10 is also a good movement, but there is too much aberration from the original key. In No. 12 is a passage which, in the hands of a common composer, would have been commonplace; but Mr. Lanza, by his ingenious treatment, has produced quite a contrary effect: the passage we mean is marked A, plate 1. In the third act, the subject of No. 4, page 40, is excellent; the introduction of the 6-5, at the 2d and 4th bars, is novel; upon the repetition of the mottivo, p. 42, Mr. L. has retained the common chord instead of the 6-5, and has thus, at the same time, produced variety and an unexpected effect. No. 8, which is entitled a March, is more like the Waltz style. No. 20, which is the Finale, contains an idea (beginning of bar 29) similar to one in the overture; but this movement is, upon the whole, spirited and exhilarating. The principal defects of this Ballet are an occasional poverty of invention, and the two frequent recurrence of the same modulation to the dominant, or 5th of the key, at the end of the first 8 bars of the mottivo: the old Crescendo passage is also too often introduced. This Ballet is, however, totally free from those grammatical defects which generally so much annoy us, in the productions of several of our dramatic composers. It is evident Mr. Lanza has studied under some excellent master, and has made the best use of the instructions he has received.

Overture to Il Don Giovanni, composed by Mozart, arranged as a Duet for two Performers on the piano-forte, by J. F. Burrowes. 3s.

There is a singular anecdote related as to the manner in which this overture was composed. As it is not, we believe, very generally known, we shall give it to our readers without, however, vouching for its authenticity. Mozart had completed the whole of the opera, with the exception of the overture, and as the performance was to take place in a few days, the managers began to be alarmed lest in his usual habit of procrastination he should leave his task incomplete, and thus disappoint the public—

——— "for of old,
Mozart's virtue, we are told,
Often with a bumper glow'd,
And with social rapture flow'd."
Francis's Horace.

Messengers were immediately sent to remind him of the shortness of the time, and urge him to finish the undertaking, but in vain; Mozart was no where to be found. At length he was discovered in a billiard-room, half intoxicated, earnestly engaged in a critical part of this fascinating game. The person who came in search of him, aware of Mozart's passionate fondness for this amusement, contrived to remove the queues out of the way, and refused to let the game proceed till the overture was written. Mozart therefore called for music-paper, &c. and in the state of mind we have described (the agitation of which must have been considerably increased by the vexation of being interrupted in his favourite game) actually completed the Overture while leaning over the billiard-table. After this wonderful effort of genius, (for such it must be called,) he resumed his game as if nothing had happened.

What cannot wine perform? It brings to light
The secret soul; it bids the coward fight;

Gives being to our hopes; and from our
hearts
Drives the dull sorrow, and inspires new
arts.
Whom hath not an inspiring bumper taught
A flow of words, and loftiness of thought?

Francis's Horace.

Of the arrangement by Mr. Burrows (who is, we believe, a pupil of Mr. Horsley) we can speak favourably. In a few passages the hands approach each other too nearly; but upon the whole, it is well managed.

Care Luci innamorate, a favourite Duet, sung with the greatest applause at the Bath Concerts, by Mrs. Billington and Signora Cimador, composed with an accompaniment for the piano-forte, by V. Rauzzini. 2s. 6d.

The style of this Duet is truly Italian; it is simple, natural, and of course pleasing. We do not admire the pause in page 2; it interrupts the flow of the melody, and produces a disagreeable, unmeaning effect. The discord of the 7th, in the following passage of the accompaniment (bars 1 and 2, page 3) is resolved by the bass, in such a manner as to produce the effect of concealed octaves. See plate 1, passage marked C. This defect may be remedied in the manner pointed out in plate 1, marked D. We do not see any necessity for marking the C in the bass natural (last bar but one, page 3). The B flat is well introduced in bar 6, page 7; and the two best passages are contained in bars 9 and 13, same page, and at the beginning of page 8, at the words, "Dalla gioia."

The small notes Signior R. has introduced to render some of the divisions more easy of execution, are quaint and old-fashioned. We would not sacrifice one grace, or one atom of propriety, upon the popular altar of fashion; but the original divisions in demi-semi-quavers are certainly more brilliant, and are, in every respect, *preferable.*

Sweet Ellen, Sorrow's C[illegible]ld, a favourite Ballad, composed by [illegible] Rauzzini, sung by Mrs. Ashe with [illegible]test applause at the Bath Concerts, with variations in the piano-forte accompaniment. 1s. 6d.

This Ballad consists of four verses, and notwithstanding Sig. Rauzzini has displayed considerable ingenuity in varying the accompaniment to each verse, yet we confess, to our ears the effect was monotonous: we think it extremely injudicious in authors to have more than three verses in their ballads; for however beautiful a melody the composer may adapt to them, it will scarcely fail of becoming tiresome after the third repetition. The commencement of the present melody, though somewhat deficient in originality, is plaintive, and well adapted to the words. The symphony contained in bars 12 and 13, page 2, interrupts the interest of the song; and as it is a mere repetition of the passage which immediately precedes it, in the voice part, (for which repetition there seems not the least occasion) we think the omission of it would be an improvement. The conclusion of the air corresponds with the general style of *bass* songs. The D in the vocal part, bar 14, page 4, should be marked flat; in bar 8, page 7, the word "again" is wrongly accented, the first syllable should occur upon the unaccented part of the preceding bar.

A Grand Divertimento for the Harp, composed and dedicated to Viscountess Primrose, by Veronica Cianchettini, sister to Mr. Dussek. 2s. 6d.

In calling this a *Grand* Divertimento, Madame Cianchettini has given it a title to which it has not the slightest pretensions: the style is light and pleasing, but certainly not GRAND. The movement marked *Maestoso* is very similar to a Welch air; and the subject of the last rondo bears considerable resemblance to the one at the end of Mr. Dussek's Duet for the harp and piano-forte, in F. The highest note of the last chord in the treble, 1st bar, last line, page 3, should be G instead of E. If there be not much originality in this Divertimento, there are likewise but few of the grammatical defects which we so often meet with in *ladies'* compositions.

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Clementi and Co's. Collection of Rondos, Airs with variations, and Military Pieces, for the piano-forte, by the most eminent composers. No. 16. 1s. 6d.

This number consists of a Russian air, with variations, by Mr. Rebenstein, the thema of which is simple and pretty, but does not contain any peculiar feature by which we should have recognized it for a Russian melody. The variations which Mr. R. adapted to it are uncommonly good, particularly the 4th, 6th, and 7th; we observe, however, he has made no use of the minor mode: we are the more surprised at this, as the generallity of Russian airs that we have met with have been in minor keys.

Ditto, No. 18. 2s. 6d.

This is another Russian air, with variations by the same composer; but we think it inferior to the preceding.

Ditto, No. 25. 1s. 6d.

This is a pastoral Rondo, composed by C. Smith, consisting chiefly of the same passage, repeated in different keys, in which which there is but little to admire, and as little to censure. We understand this gentleman has recently composed the music of a ballet for the Lyceum: we hope it will be intitled to a larger share of our approbation than, consistently with our duty to the public, we are enabled to bestow upon this.

Ditto, No. 30. 2s.

The variations that are here adapted to the popular air of "In my cot, though small my store," are by Mr. Ling, the excellent performer on the hautboy: the judicious arrangement of these variations for the piano-forte convinces us that the former instrument is not the only one in which this gentleman is well skilled. In the 7th bar of the air he has overlooked two consecutive octaves between the two last bass notes and the treble. The best variations are the 1st, 3d, and 6th; there is something ingenious also in the construction of the latter part of the 5th variation.

Ditto, No. 32. 1s. 6d.

This consists of a Medley Rondo, in which is introduced the dance of Flora Macdonald, composed by T. Haigh. The introduzione is an Andante Grazioso in four sharps, which breaks off to a dance in the minor mode, and is afterwards resumed at the conclusion. There is a considerable degree of elegance in the former movement, and the manner in which Mr. H. has varied the repetition of the passage contained in the two first bars of the second part, is highly tasteful; as is also the mode by which he returns to the first subject: the passage we allude to is marked *Smorz.* The dance is in the true Scotish style, and possesses all that hilarity and whim which renders them so peculiarly interesting to the votaries of the "*light fantastic toe.*" Mr. Haigh has managed the whole arrangement admirably.

The much-admired Air, Michael Wiggins, arranged as a Rondo, for the piano-forte, by C. Davy. 2s.

Mr. D. has very ably arranged this pleasing air; a few of the passages savour more of common-place than we expected from Mr. Davy. Of this description is the one contained in bars 16 to 18, page 3; a good point is introduced in the minor part, page 4, which is afterwards ingeniously taken up by the bass. We are sorry he did not pursue it farther. The unexpected introduction of the subject, in the key of A, 4 flats, page 5, is particularly good. The modulation, however, by which Mr. D. returns from this key, is not quite so novel. We cannot help expressing a wish, that instead of merely arranging the ideas of others, this excellent composer would oftener favour the musical world with productions entirely his own.

Morgiana, an admired Air, arranged as a Rondo, for the piano-forte, by T. Haigh. 2s..

A very pretty air—very prettily arranged.

John Bull is his Name, a national characteristic, the poetry by a Gentleman, the music by T. T[illegible]ylor. 1s.

The melody [illegible] his song is bold, and expressive of t[illegible]s; it is not, however, without sc[illegible]: the F in the bass,

bar 2, page 2, has a harsh effect against the G in the treble: two quavers, E and F, will obviate this defect; we should likewise prefer B, G, and F, in the bass, (last bar but one, page 2,) instead of C, A, and D. The last phrase of the melody, which Mr. T. has harmonized to be sung in chorus, is common-place and vulgar. The counterpoint is bad where the B rises to E in the treble, (beginning of bar 2, page 3), at the same time that the bass ascends from G sharp to A. The G sharp should be added to the common chord of E, in the accompaniment; at present there is a naked 5th without any 3d. We should also prefer the common chord of E after G (last bar) instead of the chord of the 7th twice repeated on the A.

Basque Roads, a favourite comic Song!!! sung at Sadler's Wells, written by C. Dibdin, jun. composed by W. Reeve. 1s.

We are always sorry when respectable publishers, like Mr. Preston, suffer such execrable trash to be foisted on the public with the sanction of their name.

Odd Fish, a Comic Song, sung at Sadler's Wells, written by C. Dibdin, jun. composed by W. Reeve. 1s.

The merits of this scarcely rival those of the preceding.

The Sigh and the Tear, a Duet, sung by Mrs. Vaughan and Master Buggins, the poetry by R. Cumberland, Esq. composed by W. Hawes, of His Majesty's Chapels Royal. 2s.

This duet does very great credit to Mr. Hawes; the words are well conceived, and as well expressed. The symphony is novel and ingenious, particularly the last bars. The melody of the 1st movement is elegant and pathetic; that of the 2nd light and graceful. The harmonies [illegible]tific, and the accompaniment i[illegible] and appropriate. We have [illegible]on in recommending it to ou[illegible] as one of the most pleasing [illegible]net with for some time.

The Land of Shillelah, written by J. L. Lewis, sung by Mr. Lee, of the Theatre Royal, Dublin. 1s.

The words of this song are much superior to what are generally found in Irish comic songs. They have been adapted to a well-known melody, part of which, however, has been omitted. The two following bars are wanting after the 3d bar, page 2. See passage marked B, plate 1. Instead of the bass notes E and G being repeated (bar 1, page 2), it would be better if they were changed E G sharp, and E A.

Lays of Erin, arranged as Rondos for the piano-forte, by the most eminent composers. No. 1. 2s.

We are happy to find a work commenced which will render more familiar to the English ear the beautiful melodies of the sister kingdom. We were much pleased also to find that they were to be arranged by the *most eminent composers.* We were, therefore, somewhat surprized, on opening No. 1, to perceive that the arrangement was by Mr. Logier, a gentleman whose name we never met with before.

The air selected on this occasion is "St. Patrick's Day," and the manner in which Mr. Logier has arranged it is such as to give us a very favourable opinion of his abilities. The little imitation introduced at bar 9, page 1, discovers considerable ingenuity. The return to the subject in the key of F is well managed; we should prefer, however, the *whole* mottivo instead of a few bars; indeed we think the arrangement would have been altogether better, if more of the subject had been heard, without so much repetition of Mr. Logier's own ideas. The minor is uncommonly spirited, and the conclusion playful and striking.

A favorite Serenata for the Harp and Piano Forte: composed, and dedicated to Miss C. Hyde, by G. G. Ferrari. 2s. 6d.

This serenata consists of five movements, an allegro spirituoso, scherzo, trio, andantino, and a pollacca. Of these the pollacca is the best; but they are all (like the generality of Mr. Ferrari's music) composed in a pleas-

ing, unassuming style. The parts are put together with great judgment, and the whole may be easily attained by performers of moderate skill.

The Prime of Life: a dance, arranged as a rondo for the Piano Forte, by M. Holst. 1s. 6d.

This can scarcely be called an arrangement, as it merely consists of a repetition of the subject, with a few old, worn-out passages introduced between each repetition: for example, what can be more common-place than the passage marked E, by which M. Holst returns from the dominant to the original key?

The C, at the beginning of the second line, page 2, should be marked sharp. The last bass note, bar 2, page 4, should be C instead of B.

Eloi Eloi, or The Death of Christ: a sacred dirge, humbly offered for the solemn service of Passion Week. 2s. 6d.

This production is by Mr. Harrington, of Bath, and, as he expresses himself very modestly in the title-page, relative to its merits, we shall suffer him to speak for himself.

" The following little composition having been thought worthy of public performance by the celebrated Rauzzini, at Bath, and the performance honoured by the kind assistance of the unrivalled Madame Mara, Mr. Neild, and Mr. Welch; it will not appear strange that it might receive some degree of public approbation from such sanction. Although its own intrinsic merit has no claim to the notice or protection of the learned professors, or the critic's researches, if any degree of proper impression on the mind, from this most awful and sublime subject, can be effected, let it plead in vindication of the author's daring, though feeble, attempt."

Mr. Cahusac, the publisher, has sent this to us as a *new* publication; but we suppose it to be merely a *new edition* of an old publication; for Madame Mara (who is apparently mentioned as having *recently* afforded her assistance in the performance) has been absent from this country for some years.

Although there appear *seven* pages of music, yet there are in reality only *three*; the others being merely repetitions of the same movements differently arranged. In the second bar, second treble, page 5, the last note should be an A instead of an E; at present the preceding G is not properly resolved.

Several parts of the composition are pathetic and appropriate, and we do not see any reason for Mr. Harrington's saying so much in his dedication *to the King* (which, by the bye, is no *very* great proof of *humility*) about his humble, unworthy attempt, &c. &c. There is " something too much of this."

A Grand Sonata for the Piano Forte: composed, and dedicated to G. Onslow, Esq. by J. B. Cramer. Op. 42. 5s.

We here recognise the genuine style of Mr. J. Cramer. This is *really* a *grand* sonata. It consists of three different movements, each so excellent in their particular species, that it is difficult to decide which is the best.

The first is expressive and majestic, in which are introduced several novel and ingenious ideas; the most prominent of which is a very curious passage, which is contrived in the following manner:— One hand takes the chord of the 6-4, and the other the chord of the 7th, and, by a very quick alternation, an effect is produced very similar to a triple shake. Where this passage is first introduced, however, (bar 12, page 4,) we think that it would be better if the four last quavers in the treble were played by the left hand, instead of the right hand, as the former has to take the same chord at the commencement of the following bar.

The passage at the beginning of page 5 is exceedingly beautiful. The whole movement will require considerable practice from the most expert performers; and we believe the pass[illegible]s in page 6, where the hands cross each [illegible] will be found among the most difficult.

The secor[illegible]t is an adagio, which, for b[illegible]ality, we think equal to ar[illegible] that Mr. Cra-

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mer has written. In the 3d bar (page 10) the chord of the 4, 5, and 9, occurs in a position which, though unusual, is admirable. The change of time to triple, at the part marked *scherzando,* is unexpected and strikingly original. This idea is carried on (with perhaps a little too much repetition) until nearly the conclusion, where the movement again resumes the majestic character with which it commences.

The D flat is very ingeniously introduced in the last line of page 11, and the manner Mr. C. returns to the original subject (last line, page 12) by a series of staccato notes in the treble, while the bass flows on in a succession of discords, alternately suspended and resolved, is elegant and tasteful in the highest degree. The subject of the last movement, which is a rondo in 2-4 time, is light without being trifling, and familiar without being common-place. It will in several parts prove an excellent exercise, particularly for the left hand. The passage we most admire is the one beginning at bar 9, page 15, where there are four distinct parts constantly moving; each of them a pleasing melody in itself, and forming a combination truly delightful. It is printed with such uncommon accuracy, that we have discovered but one typographic error in the whole piece, which is in bar 4 of the last line, page 14, the 3rd treble note of which should be C instead of E. Upon the whole, we think this sonata superior to any Mr. Cramer has published since those he dedicated to Haydn; it is evidently intended for the highest class of performers, and will, we make no doubt, be found by them a source at once of gratification and improvement.

Mr. Cramer has thought it necessary to inform us that this Sonata was composed during the first week of January 1809. Horace considered the Spring as most favourable to composition. Milton's powers were most at his command in Autumn. There is a singularity, at least, (if not affectation of it,) in the information Mr. Cramer has afforded us, that this was composed in the middle of Winter. Great genius is as little affected by seasons as by rules.

The favorite Airs from the Ballet of "Le Mariage Secret:" arranged for two flutes, by C. Saust. 6*s*.

The music to the Ballet of "Le Mariage," was composed by Fiorillo, and is among some of the best ballet music that has lately been written. It is here arranged for two flutes, by Mr. Saust, with a judgment which we naturally expect in a professor of such experience and acknowledged skill.

Emma, a Canzonet: composed by Mr. Ross, of Aberdeen. 1*s*.

We should rather call this a simple and pleasing *ballad* than a *canzonet.* We have before observed that these productions cannot with propriety be called canzonets, where the different verses are repeated to the same melody.

The Feast of Erin, Fantasy for the Piano Forte, in which are introduced the original Irish airs of "Flanerty Drury"—"The Summer is coming"—"Erin go Bragh," and "Fly not yet." Composed for and dedicated to Miss Mary Fludyer, by P. Antony Corri. 4*s*.

Mr. Corri has displayed some judgment in the selection of these Irish airs, particularly "Erin go Bragh," which is, perhaps, one of the most expressive and pathetic melodies ever written. We are sorry we cannot bestow equal praise on the manner in which he has arranged them: we particularly dislike the part marked '*Maestoso,*' page 5; it is common-place, and has not the least reference to the original subject. There is more ingenuity in the management of the last rondo, "Fly not yet," particularly at page 12, but we candidly confess that we would rather hear the original airs performed with a tasteful simplicity, than with the embellishments and episodes of Mr. Corri.

SUMMARY OF POLITICS.

THE attention of the public has been almost exclusively directed for the last month to the operations of the British Armies in Spain and Holland. It was with the most sincere and general regret the information was received that both of our armies had been obliged to retreat. There can, however, be no doubt that Lord Wellington has not only preserved, but augmented the military reputation of the country; while the operations of Lord Chatham have been so miserably conducted as to diminish the respect which foreign nations had entertained for its power and resources. When Lord Wellington defeated a French army of double his force at Talavera, the excellent quality and composition of our armies was manifested to all Europe; and the Spanish nation, which had been accustomed to consider our troops as very little better than their own, are now filled with admiration at the gallantry they displayed, and are fully sensible of the great advantage which a well disciplined army, under an able commander, has over armies composed and commanded as theirs have hitherto been. The great display of British heroism at Talavera will inspire the Spanish people with more gratitude and respect for this country than any sums of money we could send them in the shape of subsidies or loans. If there still exists in Spain that spirit of patriotism which was displayed so eminently in the beginning of the last year, or if the courage with which Saragossa and Gerona have been defended should extend to the other cities and provinces of the peninsula, the battle of Talavera may kindle it into a flame which will consume the detestable invaders. The general indignation which the imbecility, or treachery, of the Spanish General Cuesta, must produce, may have effects as beneficial to his country as his desertion of duty was disgraceful to himself. Next to obtaining a victory there can be no greater service done to any country than to detect and expose fools or traitors, who have intruded themselves into high commands. A small army, well organized, and under an honest and able commander, will excite better hopes for Spain than numerous armies commanded by such men as Cuesta. It appears by the accounts of all parties, that if he had consented to fight on the 23d of July, Victor must have been completely defeated; and that when the Spanish General resolved to leave Talavera, he was not under the least necessity of taking that step, as the great combined French armies which attacked the British on the 28th. had separated after that battle, and a considerable part of them were actually fighting with General Vanegas at Aranjuez, at the time that Cuesta chose to retreat from Talavera. When it is considered that at the battle, which lasted above thirty hours, the Spanish commander did nothing, or attempted nothing worthy of the force he commanded, either to annoy the enemy, or cut off their retreat; that he refused to assist in the attack of Victor on the 23d, when that general was weak; and that the moment he had undertaken to defend the position of Talavera, he abandoned that city and the British wounded to the enemy; it appears as if there was some secret understanding between Cuesta and the enemy, and that no imbecility of character could account for such enormous military faults.

It may be recollected that almost immediately after the battle of Medellin, when Cuesta had been defeated by Victor, the French generals formally sent proposals to Cuesta, Vanegas, and the Supreme Junta itself, stating, "that enough of Spanish blood had been spilled; that the cause which they were defending was absolutely hopeless; and that they would save their country from much misery, and secure their own possessions, if they would consent to ac-

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knowlege Joseph as their King." The public answers which were sent to those letters were spirited and loyal; but it is hard to know what impression such proposals, supported by such reasonings, might have made on the minds of individuals. It is however a fact, that since that time there has been very little fighting between the Spanish armies of the southern provinces and the French. The armies of Victor and Cuesta looked at each other for near six weeks, without striking a blow; and the French general seemed to have no more wish to attack Cuesta's army on the Guidiana than on the banks of the Tagus.

The French armies in Spain, relying on the complete success of their Emperor in Germany, could wish for nothing better than an armistice, until such reinforcements should arrive as would completely decide the fate of the Spanish Peninsula.

It has been stated that in the length of time that the French have occupied Madrid and the northern provinces, they have contrived to conciliate many of their enemies, and to gain numerous partisans. The Supreme Junta appear to be without power, or without energy; as during the last six months they have not been able to put forward larger armies than those commanded by Cuesta and Vanegas; and even those armies were found to be miserably supplied in all respects, and in the greatest distress for want of provisions. It is most evident, that such paltry exertions as the Junta have made for the last six months are not sufficient to meet the exigencies of so great a war; and if some great change does not speedily take place in the government of that country, it is easy to foresee that it must finally be conquered. We believe there cannot be a doubt throughout Europe, that if the Spanish general and the Spanish government had done their duty, Lord Wellington would not have been obliged to retreat; but, on the contrary, the allied armies would have entered Madrid without much difficulty. But as the war has been carried on, the British army, after gaining great honour, has been obliged to retreat with considerable loss, to the frontiers of Portugal, in order to obtain provisions which Spain has not furnished them with.

Upon a general review of the campaign in Spain, we think that this country was absolutely bound in honour to make the exertion it has done in support of Spain; and it is the Spanish government and generals who are alone to blame for those exertions not being attended with better results. The British nation must feel the deepest mortification at the failure of the campaign in Spain; but their mortification is not accompanied with shame or self-reproach. We have suffered a considerable loss in men and officers, but the honour of the country has been supported.

With far different feelings, however, we must view the operations in Holland. We conceive that the campaign has been the most disgraceful to the character of this country of any thing which has been recorded in our history. The expedition which was entrusted to the direction of Lord Chatham was by far the greatest, and in all respects the most complete, which ever left our shores. The land forces were calculated at between 40 and 50 thousand, and they were accompanied by a considerable proportion of our naval force. When it was known that their destination was to attack the French ships in the harbour at Antwerp, no person in the country entertained a doubt of its complete success. It appeared impossible that such an immense armament, combining so great naval and military means, could be resisted by any thing which France could oppose to them, when it was known that all her regular armies were in Germany and Spain. Lord Chatham has, however, proved that it is possible for a general, at the head of the greatest force which the country can put forward to gain nothing but disgrace, and to make the power of Britain laughed at by its enemies, and despised by its allies. Until the experiment was fairly tried, no person thought it possible that so great an expedition could totally fail, even although commanded by Lord Chatham. The public were indeed surprised that the command was entrusted to that nobleman, whose

name had never been much distinguished in our military annals: he was known as the brother of Mr. Pitt, as a member of the cabinet, and above all, he was supposed to enjoy so great a share of royal favour as to be the most likely man to succeed the Duke of Portland, as the head of the administration. We have not been without instance of men, possessing inferior talents, holding seats in the cabinet; but it was not to be expected that men of notorious imbecility of mind and character would be selected to command a principal army, or an important expedition.

It seems extraordinary that the public disappointment at the failure of our grand expedition should not have been equal to what was felt at the convention of Cintra; but we believe the true reason of this difference of feeling to be, that the public expected every thing from the conqueror of Vimiera, but that they expected nothing from Lord Chatham; and that from the first moment they heard he was appointed to the command, they had made up their minds, that if it were possible so great a force could fail in all its objects, it would fail under the command of his Lordship. As the hopes of the country were not so high as in the other instance, the disappointment was less. A distinguished opposition writer, in his observations on the original appointment of Lord Chatham, went so far as to say, that the appointment could have been made with no other motive than that his Royal Highness the Duke of York might gain in the comparison with Lord Chatham, and for the future take the command of our expeditions. Be that as it may, we trust that at least this good effect will follow from the failure, that other qualifications will be sought for in a general, than the personal confidence of the Sovereign. We do not mean to deny that Lord Chatham possesses courage; that is a quality, however, which is far from rare in the British army. In the man, to whom the military character of the country is intrusted, we look for qualifications of a higher order. Public rumor has always spoken of Lord Chatham as of a man whose hour of going to bed is that in which armies are usually preparing for the field, and whose habits are directly the reverse of what we would wish in the man to whom the military reputation of the country ought to be entrusted. His friends assert that he is a man of abilities; but if he does possess abilities, he has taken great care to conceal them, for we do not recollect that in the House of Lords he ever took occasion to throw new light upon any one of the many questions which were directly connected with his profession, and which have so often been discussed. It may be said, that the Duke of Portland does not speak in the House Peers, but his frequent appointment to high offices of state would appear to prove that he must be a man of abilites. In our opinion perhaps he does not rank very high. It does not require much eloquence or oratorical grace for a man of abilities, who understands his profession, to give information on professional subjects to either House of Parliament. We do not believe that the education of a nobleman of any promise (more especially the son of the great Lord Chatham) can have been so neglected as that mere diffidence, and want of the habits of speaking, should prevent him, on some occasions, from offering his ideas to the House of which he is a member, if he thought those ideas were worth communicating. The Duke of Portland himself is the first instance which this country has had, for many years, of a silent prime minister; and we notice this circumstance peculiarly now, because we have in a former Number stated, and, as we conceive, proved most unanswerably, that one of the principal advantages which this country derives from its free constitution is, that (until the appointment of the Duke of Portland) it was always conceived necessary for a minister to be able to defend his own measures in parliament; and while it was so considered, the country had a security that its affairs would always be managed by men of abilities. In arbitrary governments, whoever happens to be the royal favourite is sure to be cried up as a man of great abilites; but we always conceived it to be the peculiar happiness of

SUMMARY OF POLITICS.

this free country, that the ministers were obliged to shew themselves on the great theatre of the imperial parliament; and that men of inferior abilities could not stand that *ordeal*. This is not a mere speculative opinion of our own, but it is the very opinion which was given by one of the ablest men of the present administration (Mr. Canning) in his answer to an observation of Sir Francis Burdett, that ministers ought not to have seats in parliament. Mr. Canning answered, (and we completely agree in the propriety of his answer) that it was constitutional, and for the good of the country, that ministers should sit in parliament, and be ready in their places to defend the measures of their administration. In this sentiment we concur; we think it the only security which the country has, that its affairs will be administered by men of ability; and we should despair indeed of the fortunes of the country if the time should ever arrive when the ministers of the British Empire should have no harder task than what was assigned to Lord Burleigh, in the Critic, of *shaking their heads as if there was something in them.*

We hope, however, most sincerely, that the shameful failure of the grand expedition to Holland will make it necessary for every administration in future to give the command of our principal armies to men of abilities; and we derive this melancholy comfort even in our most distressing reverses, that we hope that the *Yorks* and the *Chathams* of England, and the *Cuestas* of Spain, will never more have the honour of their country entrusted to their hands.—Every court in Europe must now have learned, by the most lamentable experience, that not only its honour, but its existence, depends on entrusting the management of affairs, not to men selected from family interest or private favour, but to men of real talents in their profession. Austria has now (we fear too late) made this discovery, and has entrusted her armies to the command of a private subject. Our most gracious Sovereign, in compliance with the general feelings of his people, has done the same. The gigantic power of France is wielded by a general of as consummate military talents as the world ever witnessed, and can only be opposed, with any probability of success, by the very ablest generals which are to be found in what is left of Europe. It would be most disgusting flattery, and not the language of true respect to the reigning families of Europe, to say that there is among them any prince whose military talents alone (independent of his elevated rank) would entitle him to be opposed to Bonaparte. To so consummate a general the very best generals which the armies of Europe contain ought to be opposed; and it is contrary to all probability that they are to be found in the reigning families. We need scarcely wonder at the failure of Austria, in the last war, when we recollect how her armies were commanded. Under the Royal Generalissimo there were four Archdukes, commanding principal armies, the Archduke Lewis, the Palatine of Hungary, John, and Ferdinand. As to the first of these Archdukes, by a retreat which the Austrian official accounts say was unnecessary and disgraceful, he paved the way for all their subsequent losses, and for the probable destruction of the Austrian monarchy. If a subject had acted in this manner, a greater punishment would have been inflicted than the Archduke Lewis suffered, who was only superseded in his command. As to the Archduke Palatine, we have not heard what he, with all the population and resources of Hungary at his back, ever did, or attempted, to save the monarchy. It appears to us that Colonel Schill, and the chiefs of the Tyrolese insurgents, have done considerably more. The other two Archdukes had some temporary success, when they advanced with a very great superiority of numbers, but lost the greater part of their armies in their retreat; and although the pretence of retreating was to support the main army, yet in point of fact, we do not hear that a soldier from the armies of either of these Archdukes was present when the fate of the war was to be decided at Wagram. It appears to us, upon the whole, that the calamities of Europe are principally owing to its affairs being entrusted to unskilful persons;

and we do still entertain a hope that if that system shall be done away, and the best talents of every country be carefully selected for the cabinet and the field, it might still be possible for this country, and for the world, to escape from that ruin which now appears to be impending over them.

Ever since the conclusion of the armistice at Znaym on the 12th of July, an impenetrable obscurity covers the negociations for peace between France and Austria. The nature of the terms upon which Bonaparte will grant peace is a matter of mere conjecture. There can be no doubt, however, but that he will demand great territorial cessions, and perhaps he may force Austria to assist him in his views of enslaving the rest of the world. From the length of time which has past since the signing of the armistice, it is evident that the terms imposed by Bonaparte are such as the Emperor of Austria cannot accept without the greatest reluctance. In the mean time Bonaparte keeps his whole army concentred in the heart of Austria, and threatens the entire destruction of that empire, unless his terms are acceded to. This state of things we conceive much more favourable to France than to Austria. The French armies continue to be fed and maintained at the expence of those Austrian provinces which they occupy, while the remaining provinces can hardly support the great armies which the Emperor Francis has collected to support the throne and the monarchy. Although we think the chance of Austria is improved by the command of the army being trusted to the Prince of Lichtenstein, yet we fear extremely that the vast superiority of resources which Bonaparte possesses will finally bear down the power of the Austrian monarchy, if war should be renewed. We think it signifies little how many thousands of recruits or raw levies have been added, or may be added, to the Austrian army, as Bonaparte can at any time add to his army as many German and Italian conscripts as he pleases, without drawing any reinforcement from France; and his raw recruits must be supposed equal in value to the raw recruits of Austria. It is hard to imagine that Austria has any power in reserve which can turn the balance against the conquerors at Wagram. She certainly made prodigious efforts at the commencement of the war, and sent forth powerful armies in all directions, yet all these armies have been finally worsted by those that were opposed to them. Of the great armies which the Archdukes Ferdinand and John commanded at the beginning of the campaign, we only hear that the Archduke Ferdinand has carried back 12,000 men into Bohemia, and the Archduke John only brought 20,000 men with him to Raab, where they were defeated, and have not since been heard of. Every effort which Austria has made, either with her grand army or her secondary armies, has been finally unsuccessful; and Bonaparte has now, besides his grand army, the army of his brother Jerome and of the Polish Prince Poniatowski, completely disposable, and ready to assist in the grand attack upon Austria if ever the armistice is broken. We certainly consider the original cause of all these calamities to be, that the Emperor Francis entrusted too much of the command of his armies to his own brothers. One of them (the Archduke Lewis) has since been superseded for cowardice, or making a disgraceful and unnecessary retreat, which brought with it the defeat of the grand army of Austria. The Archduke Palatine, with the immense resources of Hungary, appears to have done nothing at all. The Archduke John was trusted with the command of an army decidedly superior to the French army of Italy; and yet when he judged it necessary to retreat, in consequence of the ill-success of the Archdukes Charles and Lewis, he contrived to conduct that retreat through Austrian provinces in a manner so unskilful as to allow the French army of Italy, which could not have stood before him in the field, to take near one half of his army prisoners, and follow him into Hungary.—When the French accounts first stated that the Archduke John had lost much more than half his army, and that he had entered Hungary with only 20,000

men, we thought it incredible; but that was the number which he himself estimated his force at, when he was defeated at Raab.—The Archduke Ferdinand, who was also sent with a great army to occupy the Duchy of Warsaw, and probably to stir up Prussia to join in the war, ended his campaign with being beat out of Gallicia, and only brought back 12,000 of his army into Bohemia.—The ostensible reason of the retreat both of the Archdukes John and Ferdinand was, as we have before observed, to assist the main army under the Archduke Charles; but neither of them, we repeat, did, in fact, give the slightest assistance to the Archduke Charles, at Aspern or at Wagram, although more than half of their own armies was lost in their injudicious and unskilful retreat.—The Archduke Palatine too! with the numerous and brave population of Hungary, and all its resources in his hands—where has he been, or what was he doing, when the scale of fortune hung doubtful, for a long time, after the battle of Aspern? The only part of Germany, and, we may say, of the whole continent, which has made exertions adequate to the danger, is a province not honoured with princes or court favourites for their commanders. The heroic Tyrolese, although abandoned and betrayed, have set the world an example how nations, which sincerely wish to resist the French, and whose energies are not paralysed by bad governments and cowardly leaders, can defend themselves. The little province of the Tyrol has occupied, for many months, between 30 and 40,000 of the French and Bavarians. Neither were they dismayed at hearing that by the first article of the armistice, Austria was to abandon them to France. They still refused to submit, and in the course of a month the French have not been able to gain any advantage over them; but, on the contrary, they have gained a great victory over the Marshal Lefebvre, and driven him out of the country. The heroism of the Tyrolese has made their country the most interesting spot in Europe, at the present moment; and no distant promises of support from Russia or Prussia could produce such an influence on the councils of the Emperor Francis as the immediate and powerful diversion which the Tyrol makes, and the example it sets to all Germany. It is most evident that if Hungary, and the other Austrian provinces, would rise with the same spirit and unanimity that the Tyrol has risen, Bonaparte would find it a matter extremely difficult, if not impossible, to put down so mighty an insurrection. If Spain were even now to rise in the manner of the Tyrolese, it is not 100,000 Frenchmen who would be sufficient to enslave her eleven millions of people.—We fear that there must be something weak and rotten in the Spanish government, or it would seem impossible that the energies of a population of eleven millions should be so paralysed, and their efforts so ill-directed, as that for a whole year they should have suffered their country to be desolated by their oppressors, when the physical force of Spain, tolerably directed, would in a few months drive every Frenchman to the other side of the Pyrennees. We fear that the inhabitants of a great part of Spain are now familiarised to the French yoke, and prefer their chains to the danger they must encounter in endeavouring to emancipate themselves. The Junta appear to have all the imbecility of one of the old governments, and to be unable either to raise or direct the spirit and resources of the nation. It almost appears as if there were some compromise between the leading men of Spain and the French, to wait the event of Bonaparte's campaign on the Danube. It is on record that the French did offer to the members of the Junta, after the battle of Medellin, that their properties should be preserved, if they made no farther resistance. This offer was rejected, but nevertheless nothing has been done in the south against the common enemy, since that time. The conduct of the Spanish general, Cuesta, is absolutely inexplicable, if we suppose him brave and loyal. The imbecility of the Spanish government is evident, from their not having been able, in six months, to raise an army sufficient to overwhelm the small armies of Victor and Sebastiani. We apprehend the cause of this weakness is, that the mem-

bers of it are men of the highest rank, and of great possessions, and are more afraid of the revolutionary spirit in their own country, than they are of being conquered by the French. This feeling has been the destruction of many of the ancient governments in Europe. The governors were more afraid of the spirit of their own people than of the arms of the enemy; and, therefore, in all countries, they have called forth the smallest physical force which they could calculate, as sufficient to resist the enemy, and their calculations hitherto have been always found insufficient. Even in Spain, the government have never ventured to call forth a LEVY EN MASSE; and we can conceive no other reason for it, but that they are afraid of raising the popular spirit to its heighth, for fear it might drive them from their places, and put abler ones in their stead. Not only at Saragossa and Gerona, but at Madrid and Ferrol, and in every point of Spain, the people shewed a wish to resist the French; but in some places they were, as at Madrid and Ferrol, betrayed to the enemy by the agents of the government, and in other places their energy has been repressed. There can be little doubt, but if the whole Spanish people would rise in a mass, *a la Tyrolese*, the enemy must soon be overwhelmed. There is another consideration which makes it very doubtful whether the men of the largest possessions in Spain are the fittest at the present moment to be entrusted with its government. According to present appearances, the chances of ultimate success are much against Spain. It is easy for an artful enemy to represent this to the men of great possessions, and to promise them that they will secure these and their high situations under Joseph Bonaparte, by offering no further serious resistance. The Marquis Wellesley has now arrived at Seville as our ambassador, and it is universally expected that he is to enforce new energy into the Spanish government, or cure its decrepitude. How this is to be done by any English ambassador, we are wholly at a loss to conceive. We cannot imagine any other way, in Spain or any other country, of giving real strength to a government, but by adding to it the strength of public opinion and confidence. It is said, that instead of a Junta, the government is to be invested in a regent, and that regent is to be the archbishop of Toledo. We conceive, that so far from an improvement, this would be a change much for the worse; and that if adopted, Spain has no chance left. It is not pretended that this Churchman is a wonderful statesman or a great warrior, and the choice could only be made with a view of trying what superstition is capable of effecting in Spain. We conceive that this would be adopting a bad principle, which would not or could not come to good. Superstition may bring a numerous rabble into the field, but it will not fashion them into armies, or teach them how to fight. It may be said, that it would be desirable to have a regent, because such regent would probably be governed by the British ambassador. We think this would by no means be desired. In the war in the Spanish peninsula, Spain must be the prominent figure; and we know of no measure that is likely to save the country, except a general rising in a mass, as they have done in Gallicia. The rising of the Gallicians was a measure by no means planned by the government, and yet it has been more effectual than any measure which they have taken, with the resources of many provinces in their hands. It is now supposed to be the intention of the British government to abandon the defence of Spain to the Spanish nation altogether, and to content themselves with keeping our army in Portugal. We think that this would be the wisest course; but yet it is allowed on all hands, that if Spain be once completely conquered, Portugal cannot be defended. The fate of Europe, however, appears mainly to depend on the issue of the conferences between the Emperors Napoleon and Francis. We must allow that there is at present every probability of Bonaparte making himself master of the continent of Europe. We cannot, however, allow ourselves entirely to despair; but are reduced to the melancholy consideration, that "while there is life, there is hope." Circumstances may yet occur to render the prospects of Europe somewhat brighter than they are at present.

MONTHLY AGRICULTURAL REPORT, FOR SEPTEMBER.

THE harvest throughout the kingdom, according to all the reports received from various districts, not only commenced inauspiciously, but continued so precarious, that the farmer was compelled to use the greatest activity in housing his wheat crop, when intervals of finer weather afforded an opportunity. In Norfolk, one of, if not the first, agricultural counties, the Wheats of a superior quality received some injury from the wet; but yet there, as well as in Suffolk, this crop, altogether, was got up in better order than at one period was imagined probable. But partial complaints are made of the smut, and more general of the mildew, which, however, has confined its ravages more to the straw than the kernel: but that has not actually escaped its annihilating powers.—In Essex, the crop is thin, and in part hurt by the mildew; and in Kent there is a deficiency of one fourth in quantity, and all the white wheat is a good deal branded; but this disease excepted, not otherwise deteriorated in quality.—In Sussex, the produce varies much, but the greater part is heavy and good.—In Wiltshire, but little damage was experienced; and though the bulk in the straw was small, still the ears have not been deficient: but the price of old wheats there rose rapidly at the beginning of cutting, from an idea entertained by the bakers that the harvest would terminate very unfavourably.—But few complaints have been made from Warwickshire, but the season was very backward for the wheat.—In the Isle of Ely, much of this most valuable grain was carried into the barn when it was by no means fit; added to which, the produce is light, and partially damaged by the mildew.—In Lincolnshire, the crop is good on the average, but the price is locally much advanced.—In the East Riding of Yorkshire, the wheats in the more open parts are not materially hurt by the rains, but those on stiff, cold hills, are rendered thin in the sample, from the effects of the mildew. Besides, many fields are smutted, and some are sprouted.—In East Lothian, the crop has been much laid, and serious damage has been the result in many parts, occasioned by the constant moisture; but the *general* crop may be said to have suffered less. It is, however, below an average, and inferior in bulk.—In Mid Lothian, the wheats have almost entirely escaped both the smut and the mildew, but the insects have hurt the kernels. The crop also is thin, and the produce of it but middling.—The same remarks are equally applicable to Perthshire; and in West Galloway, the constant wet has done much harm.—From accounts received from other parts of the kingdom, this general opinion is formed, that the wheats are partially hurt by the rains in the commencement and during the progress of the harvest, and also previously by the mildew: yet the damage altogether has not been so severe as to induce any belief of the price being higher than it now is, (from 50s. to 55s. per coomb in the metropolis,) nor have the lower classes of the community much reason to suppose that their chief sustenance is very materially affected.

The Barleys have promised well, with very few exceptions. There is a falling-off of one third in the county of Suffolk, and in Essex they are not so heavy. Of the quality in the northern districts much cannot be said in its favour; for coming late to the scythe, they have been more exposed to the wet, and in many instances have been too hastily housed; and some considerable quantity remained so long abroad as to occasion its sprouting. This grain has also advanced in price.

Oats, in Perthshire, Strathmore, and East Lothian, are luxuriant; and the same remark applies to Norfolk, Wiltshire, Herefordshire, and many other counties. In

AGRICULTURAL REPORT FOR SEPTEMBER.

Kent, they are a fair crop, and the same in the East Riding of Yorkshire; but in Essex they are less productive.—In the Isle of Ely the devastating floods of last winter prevented many thousand acres of land from being sown with this grain; and what small comparative quantity was deposited on soils got sufficiently dry for that purpose, is very light, and the produce carried in so moist a condition, that many stacks will have to be taken down.

The Bean crop is certainly, altogether, particularly good throughout the kingdom, allowing for some partial defects in Essex, Mid and East Lothian, and some parts of Cambridgeshire between Ely and Wisbeach, where the plants, having taken a *second growth*, throwing out a blossom near the top, injured the pods. They are selling high for horse corn, fetching 30s. a coomb.

The Pea crop varies much, and that even in the same districts, particularly in Kent, where, in some parts, it is most abundant; and in others, the farmers will reap not more than the seed deposited.—In Sussex, the pea lands are more heavy than during the two preceding years; and in Essex also they yield well, as do they in many of the midland and some of the northern counties: but in East and Mid Lothian they are unproductive; and in Fife, not more than half a crop. Boiling pease are worth 90s. and grey 52s. per quarter.

Potatoes are a very abundant crop, especially in Essex and Herefordshire; and it is only on some very wet and heavy soils that they have been injured by the great quantity of rain which fell during the summer. It is to be expected that the poor will have an opportunity of purchasing, at a very reasonable price, this vegetable, which is so healthy and nourishing a substitute for wheat.

The Turnips are far from being generally a good crop. On warm, dry soils, well cultivated, and sown in proper time, the plants are strong, and vegetated most rapidly, promising a capital and early supply; but on wet, tenacious lands, they have been set fast by a too great quantity of moisture, and have consequently a most unfavourable aspect. In Norfolk, so famed for this peculiar system of husbandry, they are but partially good; in Suffolk, but a tolerable crop; in Lincolnshire, very backward; in Mid Lothian, exceedingly indifferent; in East Lothian, not half a crop; and in Fife, four fifths of the whole are greatly deficient. In Yorkshire, also, the plants are irregular; but in Warwickshire and some other counties they are good; and in Kent and Sussex they never looked more healthy.

Summer fallows have worked well, and with good farmers are in excellent condition for wheat; but those which have been made late in the season, on very stiff clays, and wet, unkind soils, have not yet had the manure from the farm-yard applied; added to which fault, ploughing has been neglected by the interference of the harvest, giving, altogether, a slovenly appearance. However, they may still be got in fair condition for the approaching seed time.

Hops are but a very moderate crop, especially in Worcestershire, where there is not more than half the usual produce; and in Kent there are but very few. In Sussex they have been much infested with the fly.—Lucern-clover and grass-eddishes have everywhere produced abundance of feed, as have the upland and other pastures.—Hemp has suffered a little in the stem, from the want of rain when it was first sown, but yet it will yield a fair quantity of seed. It fetches now from 11s. to 14s. per stone.—Flax has been somewhat injured by the canker, but on the whole will be productive both for white and seed. The price is 15s. to 18s. per stone. Of rape seed, in the Isle of Ely, not much was saved, on account of the wet season, and the produce is small, the crop having cut very light; but in Suffolk it was heavier, and in Kent very good. It sells as high as from 54l. to 56l. per last.—Mustard seed has not this year been so much cultivated as it usually is, and the damp state in which it was reaped will be the occasion of much grey seed being offered to sale. It is not worth quite so much money.—Onions are a good crop.—Canary seed in the Isle of Thanet, where it is grown on a large scale, is less productive than was expected.—Vege-

tables of all descriptions have flourished this summer, the supply being uncommonly great. The apple trees have not yielded so abundantly, but the pear trees have been very prolific.—Timber is risen most excessively in value within that which may be termed a short period.—Oak timber in Kent is selling at 3s. 6d. and elm at 2s. 6d. per foot. Bark is worth 8l. for a load of 40 yards.—Lambs, particularly half-bred and South Down (the latter obtaining the preference) and a few good true-bred Norfolks, have been selling at considerably higher prices. At Ipswich, these breeds were most eagerly sought after at an advance of from 10 to 15 per cent. Those which were least noticed by the buyers were the Leicester and half-bred Leicester stock, for which scarcely any offers were made. Horningsheath, Thetford, Causton, Rippon, Ash, Harleston, and Harling lamb fairs, were all well attended, and a most ready sale obtained for those favorite sorts before mentioned. For the true-bred South Downs, at Ipswich fair, Mr. Brooks, of Herringe, obtained 25l. per score. Next to these were the half-bred Norfolk and South Downs, which were immediately bought. Mr. Routs, of Onehouse, and some few others, reached 24l. 10s. per score. For the half-bred South Down wethers and ewes, Mr. Craske, of Stowlangtoft, got 24l. At Horningsheath, Mr. Isaac Brooks, of that parish, sold some shearling Norfolk ewes for 37l. a score, and two lots of Berkshire ewes fetched 30l. At Harleston, some South Down lambs were disposed of at 27l. for which afterwards 32l. were asked, and 30l. a score offered. These, with the half-breds, are the most prevailing stock. South Down tups are greatly in request. At Mr. Tollett's recent sale of Anglo-Merino sheep at Swinnerton, in Staffordshire, ewes of the second Merino cross, all with the Rylands, averaged, in lots of ten each, from 28 to 32 guineas a lot. Of two-shear ewes of the second Merino cross, in lots of the same number, lot 14 was sold to Mr. Mills for 39 guineas, and lot 16 to Mr. Rayner, at 61 guineas. Yearlings, of the third Merino cross, six only, bought by Mr. Clayton at 35 guineas; and six yearlings of the fourth Merino cross purchased by Mr. Ward at 38 guineas. Merino rams, No. 7, Mr. North bought at 50 guineas.—Fine wool, in Norfolk, is advanced since last year, above 20s. per tod. In Lincolnshire, their wool has experienced a small drop, arising from the events on the Continent. In Wiltshire, the trade is better than it has been; for, till very lately, but little was done in the woollen manufactures. In Warwickshire, it is a little higher than it was.

Prices:— English wool, per lb.—Prime South Downs, 3s. to 3s. 2d.—Second ditto, 2s. 3d. to 2s. 9d.

Prime Norfolk, 3s. to 3s. 3d. per lb.—Second ditto, 2s. to 2s. 10d.—Kent Marsh, 1s. 4d. to 1s. 7d.

Isle of Ely wool, 24s. to 26s. per tod.

Off Spanish Sheep.

Seville — to 8s. 6d. per lb.—Soria, 9s. 6d. to 11s.—Segovia, 12s. to 13s.—Leonesa, 13s. 6d. to 14s. 9d.

In the Corn markets, there have been no very great alterations. Wheat, however, is suddenly somewhat higher, but it is believed must fall again. Barley maintains a steady price, and oats and beans have not varied much. The Spanish government, by a Royal mandate published at Seville, June 16, declared, that all grain, seed, and pulse may be imported from this kingdom into any port in Spain, free from all duty, both Royal and municipal.—Fat meat, both beef and mutton, has been plentiful, and consequently the markets well supplied, yet the prices have been very high, even to 10s. 6d. and 11s. per stone of 14lb. for prime beef at the beginning of the grass-fed season, and mutton fetched 9d. per lb. The average has been from 9s. to 10s. per stone for the former, and the latter 7d. halfpenny to 8d. halfpenny per lb. Lean beasts have been selling excessively dear, owing to the *unprecedented* high prices in the North, and the great quantity of feed throughout the more southern parts of the kingdom, where they are brought for sale. They have fetched 6s. per stone, and more in some instances. Good horses are most extravagantly dear.

THEATRICALS.

NEW THEATRE, COVENT GARDEN.

OF the several branches of fine art, perhaps Architecture, in this country, has been the least cultivated, its beauties least understood, and the principles upon which they depend defined with the least accuracy. In all works that depend upon taste, Nature is the infallible guide that leads to perfection. Absence of effort is among its latest acquisitions, and simplicity is the highest refinement. This refined simplicity is very different from what we understand by the rude, uncultivated simplicity of Nature, when unassisted by Art. The simplicity of which we speak, borrows both from Nature and Art, but conceals what it borrows from the latter, as ornament in imitation of the former.

In the progress from rude, uncultivated Nature, to the extremes of Art, nations usually pass through a stage composed almost entirely of Art, which discovers itself in every ridiculous, fantastical, grotesque shape. It is in this stage that form and symmetry are obliged to submit to exact geometrical proportions, and shackles are imposed upon Nature herself which she was never intended to wear. Having passed this state, the Arts arrive at that state of improvement in which they are not guided merely by an imitation of uncultivated Nature, or fettered entirely by Art; but reach that point of perfection beyond which human attainments are not permitted to extend. That faculty which we call Taste enables us to form our decisions upon these efforts of Art as they are presented to us. What is the source of this faculty, has divided mankind from the earliest periods; and it has not yet been determined whether it depends upon the qualities of the head or the heart—whether it is derived from the imagination, from sentiment, or sensibility—from an enlightened understanding, or an exquisite judgment. But Taste can no more be defined than Beauty. It is a mystical assemblage that, like the girdle of Venus, affects us with strong emotions of sensibility which cannot be expressed, which come under no definition, and elude all attempts at description.

Our acquisition of, and our application of, the admired models of the Etruscan antiquities have contributed to the cultivation of a correct taste in one branch of fine art. Imitation of the ancient masters, which led our artists to the same great storehouse of Nature, (from a contemplation of which their pictures have acquired so much celebrity,) has improved another branch of fine art. It is from them our painters have borrowed those gently-swelling contours, those fine shadowings, those flowing, gradual variations, that due mixture of light and shade, that natural colouring, that refined simplicity, and that faithful imitation of what is beautiful in Nature, which gives a value to their works, and irresistibly impels us to applaud and to admire. We are not, indeed, without some evidence that Architecture has received a share of patronage and cultivation in this country; and the Sculptorial art has actually furnished several public monuments that exhibit specimens of the sublime and beautiful, the grand and magnificent.

Indeed the stranger will not be insensible, upon his approach to this great metropolis, of the striking scene which it displays, at once, in its bridges, in its hundred towers, and in the great masterpiece of the art, St. Paul's, towering above the rest; nor can he be insensible to the venerable pile of Westminster Abbey, a structure perhaps without parallel for its long-extended double colonades, the style of its architecture, the correspondence and coincidence of its parts, and the general effect of its whole. Its gothic pile, whether in a ruinous and dilapidated, or in its entire state, are venerable

remains of antiquity, and will excite in his mind sensations of mingled awe and delight.

But of all the ornaments with which the taste or wealth of the ancients decorated their cities, and which modern imitation had succeeded in rivalling, a Theatre was still wanting, that might in any way compete with the great models of antiquity. The erection of such a structure was reserved for the present day; and however we may be disposed to object to some parts, we consider Mr. Smirke as having been eminently successful upon the whole.

With respect to the skill of the builder, we are not inferior to the ancients; but in the features of the building we possess neither the powers of expression or of elegance with which they raised their public edifices. It was the peculiar felicity of the Greeks to impart a portion of *mind* to whatever they executed. Their works always spoke—always appeared to be pervaded by some particular sentiment. The moderns, in almost nothing, display a similar delicacy of discrimination. We talk much about sentiment, and our writers run through volumes of unmeaning frivolities; but the simple and unartificial manner of imparting ideas, which we may perceive in every production of Nature, is lost. We imitate the external forms of Grecian art, without any reference to their internal meaning: we select and we combine the most prominent features of their astonishing designs, and we apply our heterogeneous compilations, at random, to any purpose. We have Athenian temples with Asiatic porticoes; an ancient bath, with some fragments of an amphitheatre, serves us for a church. We have before us the principal parts of the Acropolis of Athens to form the exterior of a modern playhouse. The Acropolis of Athens was seated on a rock: it could be seen from any part of the city; and the temple attached to it was dedicated to Minerva. Impressive grandeur and awful solemnity were its striking characteristics; the safety, the wealth, the superstition of the people were here deposited; and its appearance combined, in one view, strength, solemnity, and grandeur. In a modern theatre we do not require such exalted expression, and therefore we do not think the model has been judiciously selected by Mr. Smirke. In a situation so confined as Covent Garden Theatre, the grandeur of the original is totally lost, and from no station is the eye of the spectator enabled to grasp the whole front; so that its simplicity is necessarily broken, and the parts lose their dignity for want of combination. We can only therefore unavailingly regret that we possess so fine an imitation of the Athenian Acropolis which we can never behold to advantage, and applied to a purpose so little consonant to the expression of its exterior.

The order of architecture is the grandest style of the Doric: the portico consists of four pillars supporting a pediment: the pillars are large and fluted, without bases, and the portico, which is elevated upon a flight of steps, possesses a simple dignity. Had it been the entrance of the British Senate, we could have enjoyed all its sublimity, but the portico of a theatre seems to require magnificence of a less awful nature. Could we, however, obtain a view of the front at a sufficient distance, we should probably discover that the architect has departed from the ancient plan with considerable judgment, and rendered it more suitable to the appearance of a theatre. This he appears to have done, by breaking the bold simplicity of the Athenian structure with two projecting wings, surmounted with the entablature of the portico, which is sustained by pilasters. In the close view which a spectator can only obtain on the opposite side of Bow-street, these projections seem too abrupt, and the plain part between them and the portico appears meagre. It would certainly have been better to have continued the entablature across these plain parts of the front, unless the demolition of the opposite houses afforded a more comprehensive point of view, in which the parts would have been compressed into one elegant whole. The niches in the wings, and the bassos-relievos between the wings and the portico, would undoubtedly soften the severity of the general plan, could they be seen together. As it is, they take away from the simplicity without adding to the

beauty. The figures of the bassi-relievi, in particular, when seen thus distinctly, have a littleness that is very discordant with the massive grandeur of the Doric pillars. It is much to be regretted that the basso-relievo of Rossi, representing the *Modern Drama*, adds to this littleness from its want of unity in the design, or a proper combination of the figures in the execution. As a distant point of sight could not be obtained, more attention should have been paid to the grouping of petty ornaments.—The other sides of the building are certainly not proper subjects of criticism: they are plain; that in Hart-street is elegant. Altogether, the architect merits great applause: he has displayed much grandeur of conception, and we earnestly wish to see him engaged in some other public edifice which may afford his judgment more time to form its designs, and to execute them with all the perfection of mature deliberation. Few men, either in ancient or modern times, could have done what Mr. Smirke has performed: in the course of six months he has adapted one of the most magnificent of the Athenian edifices to modern purposes, and reared a theatre more elegant and majestic than any this nation hath hitherto possessed.

The interior is elegant, but is scarcely answerable to the magnificent idea with which the portico impresses any one about to enter the theatre. The vestibule is grand, and the staircase, ascending between two rows of Ionic columns, between each of which is suspended a beautiful Grecian lamp, has a splendid effect. At the head of the staircase is an anti-chamber surrounded with Ionic pilasters, in which the statue of Shakespear meets the eye, on a pedestal of yellow marble. The figure of Shakespear is by Rossi, and is in the costume of his age: he holds a roll of paper in his hand, but his air is rather that of a barrister than a poet. We cannot account for this deficiency of expression, which we are sorry to observe in the works of Rossi. From the anti-chamber you come into the lobby of the lower tier of boxes: it is in the same style of Ionic architecture, and is divided with arched recesses, the semi-circular parts of which are filled with paintings from various scenes of Shakespear painted in *relief*. The fronts of the boxes are elegant and simple; a fretted gold flower, of antique form, runs along each tier, upon a pale coloured ground: above and below the flowers are rows of stars. None of the boxes project beyond the others, in the manner of those usually termed stage boxes; and the fronts are perpendicular, without any of that rotundity which rather hurt than enriched the *coup d'œil* in the former theatre. Slender pillars, richly gilt, separate the boxes; and from a golden bracket, above each pillar, is suspended a chandelier of cut glass, which are novel in their form. The seats are covered with light blue cloth, and are more in number than in the boxes of the old theatre. The pit is divided by two passages through the middle of it, and the seats are much elevated above each other. The two-shilling gallery is more ample than has been represented, and the slips are very wide and commodious. The most remarkable novelty consists in the construction of the shilling gallery: here the architect, to preserve the uniformity of his design, has rested the piers of a row of arches which support the roof, in such a manner that the gallery is divided into five parts, resembling separate boxes.

The stage is large, and well calculated, by its depth, for the exhibition of processions and extensive scenery. Two very elegant and lofty pilasters support a semi-elliptical arch, over which are the Royal Arms. Two figures are painted on each side of the arch *in relief;* they are females, holding wreaths of laurel, trumpets, &c. A crimson drapery in rich folds is painted within the arch, and covers the supporters of the curtain. The ceiling is painted to resemble a cupola, divided into square compartments, and surmounted with the figure of an ancient lyre. This, however, wants shadow to give it the appearance of concavity; it looks flat and deformed. The shape of the house before the curtain is that of a *horse-shoe,* wide at the heel. This shape is continued from the bottom to the top of the house with unbroken uniformity, with the view that each sound as it enters may be regularly diffused, and the slightest whisper rendered audible. Still the width of the *proscenium* is sufficiently

NEW THEATRE, COVENT GARDEN.

ample to present all the scenery to the view of those who occupy the sides of the pit, or the side boxes. The private boxes include the whole of the third tier, which is immediately beneath the two-shilling-gallery: these boxes have a saloon and an anti-chamber, with a private staircase entirely separate from any communication with other parts of the house. The backs of them are painted in imitation of rich crimson drapery. Each of the galleries has an extensive lobby attached to it, and numerous ventilators are so disposed in different parts of the house as to keep a continual supply of fresh air.

The general character of the interior is simple elegance. There is nothing superior in splendour or attraction. We have already said that we think the portico seems to promise more. The exterior is characterized by massive and masculine dignity; the interior, by a tender and well-proportioned delicacy of a feminine cast. Perhaps in neither is there enough of that luxuriant brilliancy which animates while it pleases, and seems to assimilate with the nature of the drama, the dresses and vivacity of the imates of the boxes, and indeed with the general idea of pleasure which should reign in a play-house. The portico seems the entrance into the temple of the Tragic Muse: the interior should be the hall of Thalia. It is certainly beautiful—it is suited to the character of Terence or Menander, but the warmth and vivacity of Shakespear demand a richer degree of decoration.

On Monday the 18th of September it was opened to the public with the tragedy of Macbeth, but under circumstances which made it impossible to hear a syllable that was uttered. The exaction of 7s. to the boxes instead of 6s. and of 4s. to the pit instead of 3s. 6d. raised an universal clamour, and the tumult was excessive. We cannot, therefore, attempt to give any description of the performance, or to render any account of the adaptation of the theatre to dramatic representations. The eye is struck with the uniformity of the audience-part of the house; and, as we have before observed, we think that from the regular form of the area, the voice will be distinctly heard; but we must wait for a more favourable occasion to form an adequate judgment. We lament to see that all the interior staircases have the fault which was so sensibly felt in Drury-Lane. They are up and down. The only good staircase is that of the approach from Bow-street.—The overflow was prodigious; and before six o'clock the avenues were totally blocked up by multitudes, who were told by the door-keepers that every place was filled, and that it was vain to attempt to pay the money merely to press into the lobbies.

We should have been glad to have abstained from the controversy on the advance in the price of admission, from various considerations, but chiefly from the respect which we bear for the Drama, and the inclination we have to support every establishment that is likely to support the intellectual entertainment of the public: we should have been glad to hear any good reason assigned by persons favoured by their Sovereign with an exclusive grant, for raising the price of admission to his people; and we should have acquiesced if even a tolerable justification had been set up for the measure. It is the monopoly alone that confers on the subject the right of complaint; for if there were an open competition for public favour, every manager would be entitled to charge whatever price he might judge proper for admission to his entertainment. A patent is granted by his Majesty, in right of his prerogative, to secure to his people *a rational entertainment at a reasonable rate;* and if that patent should either be not used at all, or should be abused, his Majesty would be advised by the proper officer to correct the evil, either by making new grants, or by opening the way, under certain regulations, to all who might choose to embark their capital, time, and taste in the speculation. The public are therefore parties to the management of a theatre under an exclusive grant, and they have a right to examine the grounds upon which the demand of higher prices is made.

The managers of Covent Garden Theatre have put forth their manifesto, and we shall

take the liberty to say a few words in answer to the arguments they have brought in support of the advance. We wish the question to be fairly discussed, and shall be infinitely better pleased to see the monopoly laid open, by an universal conviction of the benefits that would arise from competition, than that Mr. Harris and Mr. Kemble should be brought back to reason by a burst of popular indignation. Indeed we draw a favourable conclusion from the present ill-advised proceeding. We prophecy that it will terminate in emancipating both the public and the performers from the caprice of exclusive establishments.

It is said, that "Prices of admission are more a question of loss or gain to the proprietors, than a matter legitimately at issue with the judgment and taste of the public." This would be true, if the market were open: but, to use a homely proverb, (which by the bye had its origin from the same system,) while "there is no other booth in the fair," it is an insult on common-sense to say that the price shall be at the discretion of the proprietors. When the King, Lords, and Commons grant an exclusive right to a Company to make a road, a bridge, or a canal, they limit the amount of the toll to be exacted from the public for using them; and the same rule ought to apply to an exclusive theatre: it should be subjected to a body of regulations, not merely for the security of the public against extortion, but for their moral improvement. The abuses that have been committed under the exclusive patents are many and flagrant; and the present attempt to raise the price of admission is only one of the natural results of those abuses. The enormous size of the theatres is the first cause of all the mischiefs that have ensued; for first, it gave rise to the incumbrances which filled the place with renters and annuitants, and by which not merely the boxes were mortgaged or sold, or let for a term of years, but tickets of admission were made the subject of daily traffic, without one penny coming to the treasury of the house. This fundamental evil necessarily deprived the proprietors of the means of really providing for the public entertainment; and in our mind, this is the part of the new establishment of Covent-Garden which most eminently calls for public observation. In the new theatre a whole tier of boxes is to be taken from the public, and assigned by lease to individuals. For a time, perhaps, they may not be altogether alienated from the property, but they may, and in the end will be so; and in the mean time, by locking up so many boxes from the public at large, the managers are able to demand so much more for admission to those that are left. If those who receive an exclusive grant from the King (only as the means of better securing to the public a theatrical entertainment) can thus with impunity lock up one whole tier, they may lock up the whole, and make it altogether a private concern. The consequences to the proprietors themselves of thus setting apart *twenty-eight* boxes for the privileged orders, will be severely felt. It will soon be altogether impossible for any family of the least decorum to be seen in any other part of the theatre than in those *property* boxes. To go with the *mob* will be dreadful—it will argue that one is unknown in society; and families that now take occasionally, without scandal, a side box, will be under the necessity of avoiding the house until after the 20th or 30th night of some new *Mother Goose*, when tired out with the incessant repetition of the same mummery, the owners of these boxes may have sent the tickets to shops, to be sold to the best bidder. It is probable also that speculators may hire them to lett out by the night. They will surely be very desirable, on account of their seclusion from the riot and obscenity of the lobbies; and it is clear they will be a constant and fatal drawback on the property of the theatre. It is a curious argument set up for the advance in the prices, that the number of *free* persons fill the theatre, and deprive it of income. A more insulting argument cannot be alledged; for who made those multitudes free?—The free admission is a part of the interest which managers pay for money; and if, instead of building the theatre on their own capital, they are obliged to pay exorbitant interest for money,

are they to plead this as an excuse for laying a tax upon the public? As to all the other classes of free persons, except renters, annuitants, and ticket-holders, it is in their own breasts to remove the evil; and it certainly is a very great evil. But this also flows from the first cause—the size af the place, which requires that there should be a gratuitous influx of company, even for appearance as well as comfort; and this will be rendered more necessary than ever by the high prices which are to be demanded.

But it is contended, that the increased price of every article necessary to a spectacle justifies the proposed advance in the price of admission. We shall on another occasion feel it our duty to say a few words upon this topic; for in our minds the extent of the audience part of the theatre is the great cause of that increased expenditure of which the managers complain, and which has tended most essentially to the degradation of the histrionic art. Our theatres have been adapted only to pantomimes and processions; and so far from an increase of expence in the procuring of legitimate dramas to be written and performed, we will venture to say, that in this most valuable department of the stage the expence has been diminished, while, by the monopoly, authors as well as artists have felt themselves subject to discouragements of every kind, that have at length reduced us to the present deplorable scarcity of all dramatic talent. But of this anon.

The performance went on last night amisdt the uproar. All attempts to be heard were fruitless. At times the voice of the once irresistible Siddons was feeble heard; and her fine features, over which Time has not exercised his tyranny, were seen to possess their usual expression. Mr. Kemble strove, in vain, to deliver the very dull and inanimate Address; and even two or three respectable Magistrates turned actors, and came forward on the stage with the *Riot Act* in their hands, as if it had been a dramatic piece got up for the occasion! But the spectators indulged themselves only in noise; they were guilty of no violence; but for hours after the curtain dropt they continued in the house, calling in vain on the manager to agree to a reduction of the prices. A repetition of this disgraceful scene continued during every night of the week: when on Saturday last Mr. Kemble (having assured the audience that Madam Catalani's engagement was cancelled) obtained a hearing for a few minutes; when he informed them, the house would be closed till the report of a respectable committee should enable the proprietors either to satisfy or convince the public.

[The press of theatrical matter obliges us to postpone the Memoirs of Miss Bolton.]

COSTUME

For SEPTEMBER 1809.

IT would be easy for us to amuse our readers with a description of dresses, which have no other existence but in the fancy of the writer, or to fill pages with imaginary habiliments; but we rather content ourselves, in the absence of all change in fashion, to present our readers with the exact representation of a fashionable Dress sent last week from one of the first houses in St. James's-street to a lady of distinction at Brighton; of which we give a short description. When the fickle Goddess shall have resumed her empire in the metropolis, Le Beau Monde will be distinguished, as usual, by the superiority of the plates, and the taste of the dresses.

Head Dress.—A blue double tira, ornamented with pearl; two small feathers on the left side; pearl drop earrings and necklace.

Dress.—Blue crape over white satin, a lace tippet trimmed with pearl; white kid gloves; white satin shoes.

MEDICAL REPORT.

REPORT OF DISEASES

IN THE PRACTICE OF A PHYSICIAN TO A PUBLIC MEDICAL INSTITUTION, FROM THE 20TH OF AUGUST TO THE 20TH OF SEPTEMBER 1809.

ACUTE DISEASES.

Typhus	1
Synochus	6
Catarrhus	4
Peripneumonia	1
Rheumatismus Acutus	5
Cynanche Tonsillaris	3
Enteritis	1
Cholera	3
Variola	4
Hydrocephalus	1
Pertussis	3
Morbi Infantiles	8

CHRONIC DISEASES.

Tussis	5
Tussis et Dyspnœa	8
Phthisis Pulmonalis	4
Hæmoptoe	3
Epistaxis	2
Hæmorrhois	1
Asthenia	11
Scrofula	3
Pleurodyne	4
Rheumatismus Chronicus	5
Lumbago	2
Dyspepsia	4
Dysenteria	3
Diarrhœa	4
Obstipatio	1
Gastrodynia	6
Enterodynia	2
Pyrosis	2
Ischuria	1
Dysuria	1
Tympanites	1
Ascites	4
Anasarca	8
Tænia	2
Ascarides	1
Insomnia	1
Vertigo	2
Cephalalgia	7
Hysteria	2
Menorrhagia	1
Amenorrhœa	4
Leucorrhæa	5

At this season of the year, we generally find that bowel complaints are the most prevalent disorders. Few cases of cholera have yet occurred to my notice. The case of entreitis finely illustrated the necessity of using the launcet in a complaint which sometimes proves fatal before its nature is ascertained. The patient complained early in the morning of acute pain between the umbilicus and scrobiculus cordis, attended with faintness and vomiting of every thing received into the stomach: the bowels were constipated. Every medicine was rejected soon after being administered; when in the evening the symptoms becoming more urgent, bleeding and the tepid bath were recommended. Ease was soon procured; the stomach retained the medicine, which now produced the desired effect. In these important cases, where the delay of a few hours occasions death, if a practitioner has any doubt, he may most uniformly determine that bleeding is the safest practice. Inflammation of the bowels rarely terminates fatally, if the launcet is used in an early stage of the complaint.

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